

The China known since 1840 as

Haviland China

Is stamped under each piece
underglaze } Haviland
France

The decorated China has
an additional stamp } Haviland & Co.
on the glaze } Limoges

THEODORE HAVILAND & Co.
NEW YORK

Announce their removal
MARCH 15th,
to their new offices and salesrooms
in

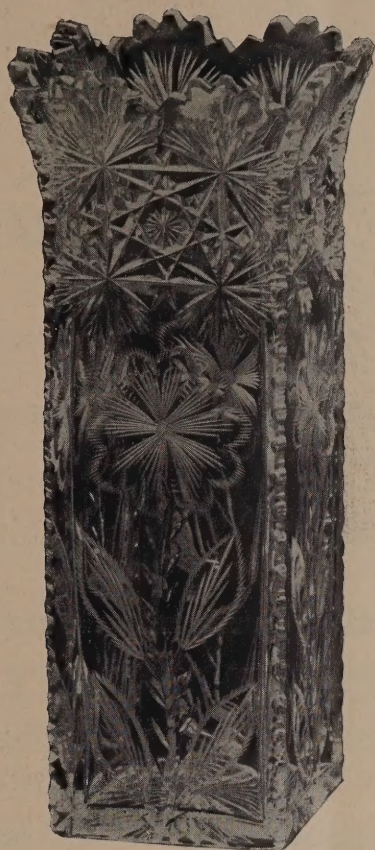
THE FIFTH AVENUE BUILDING

Fifth Avenue, Broadway & 23d Street

Offices: 301-302-303-304-306-308

310-312-314-316-**318**

Main Office: 316



Why don't YOU sell "Mich-Cut" Glass?

MR. GOOD MERCHANT:

Why don't YOU sell "Mich-Cut" Glass? It is ALL-CUT, and made in a range of patterns and styles to meet every taste and most every purse.

As a *good merchant* you cannot afford to sell "re-cut" or "near-cut" glass and allow your customers to believe that they are buying ALL-CUT goods.

Be honest with your customers and when they ask for CUT glass show them ALL-CUT glass.

"MICH-CUT" Glass is ALL-CUT from selected, smooth, white blanks by expert workmen and is covered by the **BROADEST OF GUARANTEES**, viz.: "If for any reason unsatisfactory, send it back."

Send us a trial order **TO-DAY**—and let us prove that we **CAN** better your cut glass business. A post-card will bring our latest catalogue.

MICHIGAN CUT GLASS CO.
LANSING, MICH.



Real Quality that YOU can sell at *Right Prices*

The best selling lines manufactured in America:—Lead Blown Stemware and Tumblers. Blown Table Ware, Plain, Cut, Needle Etched, Gold Banded, or White Enameled Decorated.

*Send for Illustrated Catalogue and
Special Information.*

We make a Special Study of the Art and Execution of Monograms and Crest Etching in Original Designs for Hotels and Clubs

OUR MOTTO—Prompt Shipments and Quality.

LINES ON DISPLAY AT THE FOLLOWING OFFICES:

NEW YORK—A. P. Doctor, 66 West Broadway
PHILA.—Thomas Downs, Jr., 610 Denckla Bldg.
BOSTON—L. A. Fletcher, 157 Federal St.
CINCINNATI—Thomas M. Lewis, 437 Main St.
DENVER—Bersback, Moloney & Co., 1517 Lawrence St.
BALTIMORE—Green & Thomas, 33 S. Charles St.
SAN FRANCISCO—Himmelstern Bros., 718 Mission St.
CHICAGO AND MIDDLE WEST—Thomas Butcher.

Central Glass Works
Wheeling, West Virginia.



This Nine-Inch
*Footed Punch
Bowl*

For \$3.50

In lots of 25 or more. F. O. B.
Lawrenceville, Pa.

COX & LAFFERTY

25 Park Place, New York

REPRESENTING

Eygabroat-Ryon Co., Inc.

BRASS JARDINIERS

Hammered or Spun Brass Jardiniers, 8 inch opening, 10 inch diameter, 8 inches high. Made out of heavy stock, polished or brush finished.

80^{C.}
each



No. 500B

The same style of Jardinier with the addition of lions' heads and handles \$1.00

We also manufacture Fern Dishes, Umbrella Stands, Trays, Baskets, Cigar Holders and other Brass Novelties

Get Our Prices Before Buying Elsewhere

B. WEINER

MANUFACTURERS
SELLING TO JOBBERS and TRADE

224 Centre Street

New York



No. 500

"Line Art Glass" Domes and Shades

IF YOU haven't SEEN "Line Art Glass" you can have no adequate idea of its beauty. To say that we have *idealized* leaded art glass effects is but a tame description of the wondrous things we accomplish in "Line Art" from day to day.



WE HAVE produced a collection of Domes and Shades that when viewed for the first time, pry open the eyes of the most blasé buyer of lighting fixtures. He is amazed not only at the remarkable designs permitted by our NEW METHOD and the variety of them—but pleasantly surprised to discover that he can save some twenty-five per cent. by purchasing "Line Art Glass."

*Price of this dome, { \$14.50 complete for electricity
\$15.50 for gas with crown*

Come in and see them aglow at the showrooms of

COX & LAFFERTY

25 PARK PLACE, NEW YORK

New Method Art Glass Co.

Pittsburgh, Pa.



Some Collections Shown at the Exhibit of the New York Society of Ceramic Arts, National Arts Club, February 8-25.

POTTERY & GLASS

VOLUME VI, No. 3.

NEW YORK, MARCH, 1911

TERMS: \$2.00 per year in advance.
25 cents per copy.

EARLY AMERICAN GLASS WORKS

A Description of Some of the Odd Pieces Made by the First American Factories

THE earliest glass works in the United States, of which there is any record, were established in Virginia soon after 1607, and glass bottles were made. These works stood in the woods about a mile distant from Jamestown. It is said that glass was manufactured in Philadelphia in 1683, shortly after the arrival of William Penn, and in New York and New England various attempts to manufacture glass were made in the seventeenth and eighteenth centuries, with what success we do not know.

In 1760 a glass house was in operation at Germantown (Quincy), Mass., and fragments of the ware which were picked up on the site of the old buildings show that the product was coarse and thick and of a greenish hue. The glass industry was commenced at Pittsburg, Pa., in 1795, and by 1813 there were five establishments in that place, and in 1840 the number of manufactories in the United States had increased to eighty.

Little is known of the early history of the glass industry in this country, and still less of the products of the early factories. The greatest difficulty encountered at the outset, is the seeming impossibility of procuring fully authenticated pieces of glassware of American manufacture. Unlike china, glass was seldom marked, and we find little to guide us save the statements made by owners of examples which can be traced back to their original sources. In the majority of instances such statements are untrustworthy, as they are based solely on family tradition. Pieces which we believe to be of American origin may prove to have been imported, and vice versa. Let us take, for instance, the little cup plate, so popular with our grandmothers fifty or sixty years ago, which was issued to commemorate the elevation of Gen. William H. Harrison to the Presidency in 1841. The design consists of a rude portrait surrounded by the inscription "Maj. Gen. W. H. Harrison, born Feb. 9, 1773." Around this are twenty-six stars, representing the number of states in the union at the time, while at the top of the rim is the word "President", and below

the date, 1841. While this is supposed to be of American manufacture, who can say just where it was produced.

There were several important glass works in different parts of the country more than half a century ago, yet the present proprietors of those which are still in existence are unable to throw any light on the subject.

It is sometimes possible, however, to trace examples to their origin. I happen to have in my possession an old-fashioned whisky flask, or molasses bottle, which bears on one side a raised half-length figure of Louis Kossuth, surrounded by flags and drapery, and on the reverse is a representation of a steamship, the side wheel of which contains the name S. Huffsey. Beneath this design is the inscription, "U. S. Steam Frigate Mississippi, S. Huffsey." There appeared to be nothing on this which would indicate where it was produced, until some indistinct lettering was observed on the base, which, on careful examination, proved to be "PH. Doflein, N. 5th St., 84." This was a clue which suggested a reference to the Philadelphia city directory, where the name of Philip Doflein, mould maker, was found, but with a different address. Mr. Doflein was hunted up, however, and was found in the rear of the address indicated on the flask.

With this clue as a starting point, and the knowledge that such pieces had actually been made in this country, it became comparatively easy to trace the history of other designs which had been supposed to be of English origin. Familiar to many, probably, are the old-time flasks bearing on one side a head of Washington inscribed "The Father of his Country," and on the other a portrait of Zachary Taylor with the words, "Gen. Taylor Never Surrenders." These are supposed to have first appeared about 1848, and it has been ascertained that they originated in Kensington, Philadelphia.

During the political campaign of 1840 an inkstand was produced in imitation of the Harrison log cabin, which met with great success, and examples are still

occasionally brought to light. A modification of this is seen in a whiskey bottle which was manufactured about the same time for liquor dealers. A quart bottle of this character which was recently unearthed at the factory bears in relief lettering the name and address of the man for whom it was made: "E. G. Booze's Old Cabin Whisky, 120 Walnut Street, Philadelphia," and on the back is the date, 1840. Other designs in ink-stands were a beehive and a cider barrel, and it is said that a whisky bottle was made in the form of a cannon.

In 1851, when Jenny Lind visited America, a new form of flask was originated and named for her. The form was the same as in a design known as the Kossuth flask, and on this shape a variety of designs were placed, including portraits of public men, sheaves of wheat, gunners with their dogs, and various fancy devices. Some of these were made from moulds prepared by Mr. Doflein, who commenced business in 1842, and has furnished moulds for many of the prominent glass establishments which have existed during the past half century. Among his earlier patriotic designs are portraits of Washington, Jackson and Gen. Taylor, and one of his more recent pieces of work is a portrait of Gen. Grant, which was made for a New York firm for reproduction on glass perfume bottles.

Never before in the history of the United States have our manufactories been so well equipped for furnishing whatever the public may desire in this line.

Now that it has been discovered that patriotic glassware was made to a considerable extent in this country from about 1840, it will be in order for collectors to commence to gather together examples which can still be found and identified.

Many of the designs, which we have found to be of American origin are exceedingly interesting, and there are doubtless many others which can be brought to light by proper investigation. Inquiry at almost any of the older glass works will result in the dis-

covery of ancient patterns and perhaps forgotten moulds, which still repose in out-of-the-way corners of sample rooms and lofts.

Through the knowledge thus obtained, many examples which can be picked up in junk shops and second-hand stores which, by their greenish tint and the ragged button on the base are shown to be old, may be recognized, and it will be found that designs which have been supposed to be of English workmanship are, in reality, American.

Shop Shots

If you have any business with a concern go to the highest man you can get. Assume that you and your business are important enough to merit attention from the head of the house.

If a customer is disposed to argue, instead of looking for arguments look for points upon which you can agree.

Don't fight the catalog houses or any other competitors with abuse. Fight them with live competitive methods and you will win out.

Nobody ever yet accumulated any new ideas with his nose right on the grindstone. Don't stick so close to your job that you don't know anything else.

Most new schemes and devices are new only because nobody ever thought of them before. It requires nothing more than a little study to evolve new and valuable ideas for any store.

There are still a few merchants who think it smart to turn the travelling man down just as there are still men who insist upon wearing boots and side whiskers.

Any man can be polite and cheerful when he comes down in the morning feeling like a fighting cock, but it takes some character to be cheerful at ten o'clock Saturday night.

Because a visitor at your store comes to get money instead of to leave money is no reason why he should not be treated well.



An American China—Made by Lenox, Inc.

A PLEA FOR A CERAMIC MUSEUM

The Advantages To Be Gained By the Establishment of a Museum for the Exhibition of Ceramic Wares Only

THERE is no industrial art which has been so universally practised as that of the potter. It was the first art developed by savage and barbarous tribes, and it has continued to occupy the foremost place in the crafts of all countries down to the present time. It has been truly said that the history of pottery is the history of the human race. It is the most important of all the arts and has contributed more to the happiness, comfort and convenience of mankind than any other. We are dependent upon the potter for our most useful and necessary cooking utensils, for the furnishing of our tables and the articles required for our daily ablutions and the preparation of our toilets. Three times every day we find it necessary to use numerous articles of the potter's skill, and among our household ornaments and furnishings the most conspicuous, beautiful and highly prized objects are those which are made of clay.

Through the medium of pottery and porcelain the history of the human race has been recorded almost as completely as in printed books. Were there no literature to enlighten us upon the great events of the past we should still be able to obtain a general knowledge of the rise and fall of nations, their emigrations and invasions, the customs and folklore of different peoples, and the influence which they exerted upon each other, by a study of their ceramic products. This can be said of no other industrial or decorative art. Metal work, ivories, enamels, glass, woodwork, textiles have all largely contributed to the enjoyment and comfort of man, but in a much less degree.

The art of the potter, therefore, has from the beginning of history been the most necessary of all the arts to human kind, and it is natural that it should have occupied the attention of craftsmen to a greater extent than any other. From the first crude beginnings it gradually developed into the most beautiful art of all. It reached its greatest height during the sixteenth, seventeenth and eighteenth centuries. Artists and artisans vied with each other in many countries in originating and developing wares such as had never before appeared and have never since been equalled. They worked for the love of their art through long years of privation and suffering before they attained success. The spirit of commercialism and gain had not yet been aroused.

But after the close of the eighteenth century the decadence of the art set in. The great masters of the craft were dead and their followers were content to rest upon the laurels of their predecessors. The artistic instinct was superseded by the commercial, and the potters began to produce only what could be made at the least cost and would yield the largest profits.

The taste of the public degenerated and utilitarian wares of the most debased character were all that they desired.

In the latter half of the nineteenth century, however, a revival of the old traditions began to appear in response to the demand of the public for better things. The celebrated factories of Europe, which had previously established reputations for artistic work, began to experiment in new directions and sought to raise the artistic standard of their productions. In the United States the manufacturers were groping in the dark for novel and effective results, but their efforts were only partly successful. Little originality was developed and the best that was accomplished was only a faint echo of the past glories of the art. At the present time the European establishments are either reproducing the same wares which originated a century or so ago or have turned their attention to bizarre and inartistic creations in their search for new forms and decorative effects.

The products of the fictile art, since they are more abundant and have received a greater variety of treatments than those of any other decorative handicraft, occupy as a rule the most important place in art museums and play a conspicuous part in the entertainment and instruction of the people. Every one is more or less interested in exhibitions of pottery and porcelain, for the reason that he or she possesses examples, humble and unimportant though they may be, which stimulate a desire to compare them with other pieces and to study other wares which are accessible. These public collections, however, are frequently so installed that they are difficult to find, for if they occupy a special department in a large building, such as the Louvre in Paris, the Bavarian National Museum in Munich, or the Victoria and Albert Museum in London, much time is often wasted in walking long distances in seeking them, and it frequently happens that different collections are installed on different floors or in widely separated parts of the building. When the collections are installed by countries, as in the Boston Museum of Fine Arts, it becomes necessary to traverse the entire building in order to inspect the ceramic collections, which are distributed from one end to the other. This latter arrangement makes it practically impossible for the specialist to study and compare the products of different nations and epochs, and he finally leaves the building physically fatigued and mentally unsatisfied.

It is true that in certain museums, such as the Johanneum of Dresden, the ceramic collections are gathered together on one floor and exhibited in a department by themselves, yet objections may be raised to this method of installation, since it is frequently

necessary to climb numerous flights of stairs to reach the department in which they are shown, and in doing so the attention of the visitor is often distracted by other exhibits which he must necessarily pass.

There are in Europe numerous small museums which are devoted exclusively to ceramics, but these collections are usually of a local nature, intended to illustrate the history and development of the art in their immediate neighborhoods. Thus at Rouen will be found an extensive collection of stanniferous faience and soft paste porcelain produced in that city since the sixteenth century. In several towns along the Rhine are preserved important collections of salt glazed stoneware gathered from the nearby potteries or exhumed from the sites of earlier pot works in the vicinity. The ceramic museum at Sèvres, while primarily designed as a depository for the products of the Sèvres factory, also contains small groups of wares from other sections of the globe, but the scope of these collections is necessarily limited. So far as I am aware there is no museum at the present time which covers the entire field of ceramics in a comprehensive manner. It is true that many extensive and important collections of pottery and porcelain are to be found in the museums of Europe and America, but these are invariably weak in some departments, while certain important branches of the art are entirely unrepresented. For example, I know of no foreign museum which to-day possesses a

single specimen of the most interesting early majolica of Mexico such as that recently on exhibition at the Hispanic Museum, in 156th Street, New York, nor an example of the slip decorated eighteenth century wares of eastern Pennsylvania.

In our American museums there is not a genuine piece of the highly valued Henri Deux faience, and it is doubtful if a fully authenticated figuline of Palissy can be found on this side of the Atlantic. Of hard paste Capo di Monte porcelain there are probably not half a dozen specimens on exhibition in the United States, and the same may be said of many other noted fabrics of Europe. The ceramic historian, the progressive manufacturer and the advanced collector under present conditions must visit numerous museums and private collections in widely separated sections of Europe and America to obtain a general knowledge of different wares, pastes and glazes. In our country it is necessary to visit Boston to inspect the best collection of Japanese pottery, Philadelphia to see the most complete collections of American wares, New York to find the most important collections of Oriental porcelains. For early English pottery the student must visit Albany, N. Y.; Hartford, Conn.; Salem, Mass., and Chicago, Ill. For European porcelain he must travel to New York, Princeton, Brooklyn and Boston. For Persian pottery he must seek the collections in New

(Continued on page 31.)



Room in Prominent New York Home, With Collection of China Used for Decorative Purposes. The Room is Furnished Throughout With Antiques, Showing That the Popularity of the Fad is by No Means Diminishing

POINTERS ON POTTERY

Part II. Characteristics of Earthenware and Porcelain—Classification of White Wares and the Various Names Which Have Been Adopted

By Charles F. Binns

BY far the largest quantity of white or light colored household wares may be classed under the term *earthenware*, the name referring, of course, to an earthen origin. Under this definition porcelain is also a ware made of earth or clay, but, in accordance with the explanation given last month, it is generally accepted that the intense fire has destroyed the earthen quality and has given rise to a new nature. This is rather fanciful, but the division between porcelain and earthenware is understood to be in the matter of translucency. This, again, is somewhat indefinite because translucency is dependent a good deal upon thickness. Thus a thick piece of fine porcelain may be quite opaque while a very thin piece of an inferior ware may be translucent when held before a strong light.

Without pressing the point too closely it may be maintained as a general definition that white translucent wares are porcelain and white opaque wares earthenware. Each of these classes may be subdivided. The term porcelain is usually reserved for the hard porcelain of Europe. Domestic wares such as Belleek and Hotel china are both white and translucent, but the glaze is soft, being burned at a lower temperature than the china itself.

Earthenware also may be subdivided as porous and vitreous. The former has a chalky fracture and a broken edge will adhere slightly to the tongue. Vitreous ware has a close, glassy fracture and is non-absorbent even on a broken edge.

The American method of manufacturing these wares is derived from the English plan and not from the French or German. Hence the wares made here approach more closely to the English china and earthenware than they do to the continental porcelain. The materials are both domestic and imported. Some potters use American clays, others prefer English. The essential conditions are enough clay to make a plastic, workable mass, enough feldspar to provide the necessary hardness and density in the fire, and a proportion of ground quartz or flint. The materials being mixed in the proper amounts the resulting compound is known as body clay or, simply, body. It is this which is handled by the working potter, whether on the wheel, by hand or by the use of molds made of plaster-of-Paris. Long practice enables the workman to shape the plastic clay with great rapidity and with unerring accuracy. The pieces are thoroughly dried and are placed in a large kiln for the burning. This is one of the most important as well as interesting operations. It is here that quality is attained and, be it noted, money lost. Four or five days are necessary for the

burning and the wares when cool are carefully examined and cleaned. The nature of the earthenware is now manifest. The fire has hardened the clay until it is clay no longer. The pieces ring when struck, they are dense, vitreous or translucent as the case may be, according to the nature of the body mixture and the intensity of the fire, but they are, as to the surface, harsh and even rough. The technical name for ware in this condition is *biscuit* or *bisque*, the former being used in the factory the latter by the collector or critic.

The next step is the addition of a glaze. An earthenware glaze is a specially composed glass which contains the oxides of lead and zinc, lime, feldspar, clay and quartz. These ingredients are weighed out according to the recipe in use in the particular factory and are ground in water to a smooth cream. The biscuit ware, having been sorted and cleaned is dipped, piece by piece, into the liquid, with the result that a thin coating of the glaze is distributed uniformly over the surface. The ware is now subjected to a second fire, less severe than the first, which melts the glaze and produces the glassy surface well known to all users of table wares. The glaze is quite transparent, so that a decoration in color applied to the biscuit ware is seen as beneath the surface. This is under-glaze decoration, the most durable form of coloring because until the glaze itself should be worn away the coloring cannot be touched. Over-glaze coloring and gold are added, as the name implies, after the glazing is finished and fired. It is burned in, of course, but at a yet lower heat so that it is quite possible to wear it away without damaging the glaze itself.

The classification of white table wares is rather a complicated matter because some manufacturers have adopted fanciful names without regard to the quality of the wares upon which they are placed. *China* is fairly well understood and is usually applied to white translucent wares other than European porcelain. Bone china is considered the best. This ware originated in England and all English china is of this type. It owes its name to the fact that burned bones or bone ash forms a large part of the body; the average amount is about forty per cent. of the mixture, the remainder being white clay and fusible rock or feldspar. Bone china is not extensively made in America though a large quantity is imported. It can be recognized by its pure white color, its light weight and a clear gray translucency when held before a good light. Hotel china is also translucent, but the transmitted light is yellowish or greenish in color. The ware itself is not as white as bone china and is heavier. The last named

fact is partly due to the thicker substance of the ware which is made, as the name implies, to withstand rough usage. Some manufacturers are, however, producing hotel china for household use and in this case it is made thin, closely approaching bone china in everything except color. It is a distinctive American product not being made in any of the European potteries.

The white wares which are not translucent range all the way from common earthenware of which the body is quite porous, to vitreous ware of which the body is almost as dense as porcelain. Various names are used for these wares, *semi-porcelain*, *vitreous earthenware*, *semi-vitreous* and the like, but no dependence can be placed upon these definitions. Vitreous ware originated in England in the so-called *Ironstone* ware made by Davenport. This was a ware of dark color which was supposed to be exceptionally strong. In fact

when it was first made it was superior in strength to anything then on the market. The name is now rarely used and the ware itself is obsolete, having been superseded by the modern vitreous wares. Earthenware has been evolved from common yellow ware by a gradual selection of better clays and improved processes of manufacture. The first improvement resulted in the production of cc ware, an abbreviation of *cream color*. No clay is of itself pure white and the creamy tone was the natural color of the clay. When a whiter ware was desired a little blue stain was added, just as a laundress uses the blue bag to produce white linen. This resulted in *granite* which is a strong ware of a grayish stony white. Large quantities of cc and granite are sold for kitchen use, some manufactories turning out nothing else. These wares are all of domestic origin, being chiefly made in Trenton, N. J., and East Liverpool, Ohio.

NEW YORK SOCIETY OF KERAMIC ARTS EXHIBITION

Some of the Interesting Collections Recently Shown at the National Arts Club

THE New York Society of Keramic Arts held its sixteenth annual exhibit in the galleries of the National Arts Club, 119 East Nineteenth Street, from February 8 to 25. Although not as large as had been expected, due to the loss in transit of certain collections, the exhibit, nevertheless, was of its usual high quality and represented the best work done in ceramic art in America. Its scope was a wide one. The product of both individual workers and manufacturers, there was represented table ware, art pottery, statuary, garden pottery, faience and tile work.

The Atlan Club of Chicago, had the largest exhibit, many of the pieces representing the work of individual members. Among the most striking of this collection was a vase by Miss Hoelscher, a fruit tray by Mrs. Hubbard, a Satsuma lamp vase by Mrs. Frazee, a large plate by Miss Peterson and a vase by Mrs. Stewart. The Boston Bowl Shop, the work of which is described in another column, had an interesting collection, including bread and milk bowls, pitchers, mugs, cups and saucers and a

tile set showing the old North Church, the Mayflower and Columbus' ship. Charles F. Binns exhibited a collection of thirteen pieces of grès or stoneware. Edith Penman, Elizabeth R. Hardenburg and Edith Field each had exhibits of hand-made pottery, that of the latter consisting of two large lamps, a vase, jar and two statuettes. Caroline Risque's collection consisted of four statuettes, the "Crouching Boy," "The Piper," "The Minuet" and a "Colonial Girl." Each was well executed.

Among other exhibitors were the Rockwood Pottery of Cincinnati, the Newcomb Pottery of New Orleans, the Walrath Pottery of Rochester, the Clifton Pottery of Newark and the Volkmar Pottery of Metuchen.

The New York Society of Keramic Arts was founded some years ago for the purpose of promoting the "arts of the fire." Miss Elizabeth Mason is president and Leon Volkmar, vice-president. The collection shown in the frontispiece are by the Paul Revere Pottery, Miss Elizabeth Mason and Mrs. Richard Hicks.



Collection in stoneware or grès—Charles F. Binns

THE TECHNIQUE OF ADVERTISING

A Series of Articles on the Technique of Retail Advertising That Will Deal Specifically With the Writing of Copy, the Choosing of Type, the Apportionment of Space and Every Other Phase of the Subject That Should be Known by the Man Who Writes Advertisements

Written Especially for Pottery and Glass

EDITOR'S NOTE.—This is the first of a series of articles dealing with the practical side of advertising, not the fitful, fancied theories of advertising as the critics would have it, but the adamant facts which every advertiser who spends his "good money," be it ever so little, must run up against, sooner or later. Advertising is a man's work, and not a plaything for the idle, many painful examples of pseudo advertisers to the contrary, notwithstanding. Every merchant who starts business with a purpose that is earnest and serious, and who puts his shoulder to the wheel with vigor, must build his success on advertising of the most judicious and rational kind. Advertising is the backbone of business, and on its top vertebra rest the brains of a nation.

The articles in this series will treat little of theory and mostly of practice, the writing of copy, the proper arrangement of an advertisement, the style or styles of type to use, the best mediums to employ, the proper amount of space to use and when to use it, how to back an advertising campaign with a campaign of selling, and all other phases of the subject which a practical advertiser should know. The series is designed principally for the guidance of the small retail merchant who, perforce, is required to attend to his own advertising, but who, nevertheless, desires to get out of his attempts everything that is possible. All retail advertisers, however, should find much in the articles that will afford substantial food for thought.

I.

INTRODUCTION.

WHAT is advertising? To most people it is a point of view. To the struggling country newspaper it is the breath of life; to the harassed country merchant it is a stock of old and dusty bills which have persistently accumulated at the rate of one every month for the last dozen years; to the advertising manager it is hard work; and to the successful merchant it is the "reason why." And there you are.

Anything that calls attention to or tends to focus the mind of the public on what you have or are doing is advertising. Walk up and down the principal street in your town decked with a strange exotic style of clothes and you are advertising—advertising the fact that you are an iconoclast before the altar of modern conventions. But it is advertising all the same. Display goods in your show-window and you are advertising what you have for sale. Be polite and attentive to every customer that enters your shop and you are advertising the courtesy of your firm. Many a serious word is uttered in jest, and much effective advertising is accomplished unconsciously, but it is none the less telling for being gained that way.

But in general, advertising is hard work, mighty hard work, and every merchant who enters the lists must gird himself with perseverance and endurance. The weak fall by the wayside, but the strong climb the paths to success, for it is a true axiom that the more work and attention that is put on advertising the more returns it will yield.

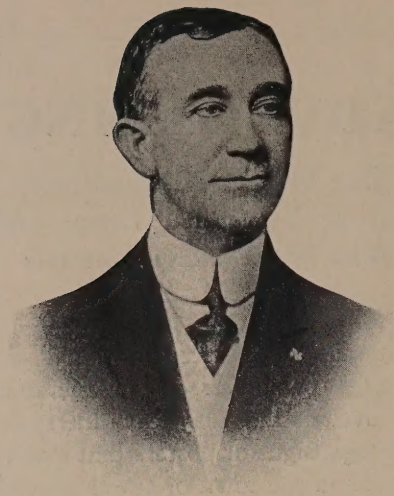
There are two classes of advertising, direct and indirect. Direct advertising takes the form of all printed

matter that may be inserted in the daily or weekly newspapers, all pamphlets, folders, letters, calendars, and other novelties that may leave the store from time to time; all tags, signs or posters that may be displayed in the store or in the town or towns around it, and all window displays that may be made of goods in the store. Indirect advertising is represented by the policy of the store, the character of the help engaged, the peculiarities of string, wrapping paper, delivery wagons, store stationery, and all other such minor details which though they seem details, yet amount to considerable in the aggregate.

Direct advertising, without doubt or question, is the most potential and effective variety. Incidentally, it is also the most difficult. The value of a well-written advertisement in a popular newspaper is almost unmeasurable; it may not have much of an effect for several weeks, or months, but if the goods are right, and the prices satisfactory, there is no reason in the world why the advertisement shouldn't produce tenfold. Dr. Munion, the guardian of Hope, recently said along these same lines: "If a man has the product, and enough brains to advertise it sufficiently it should take him five years to make five millions." This may seem an exceptionally strong statement, and somewhat more particular than general, but it contains a large grain of truth.

Newspaper advertising is, of course, the greatest form of retail advertising. The public consults the daily advertisements of a store—and every store has its particular following who swear by its methods and values—just as painstakingly and as thoroughly as they scan the daily news surrounding the advertisements. The public has been taught by experience that Opportunity long ago ceased knocking at doors and if wanted must be sought; and also that Opportunity can and does often dwell in a newspaper advertisement. They have learned this lesson well, too, and no announcement, be it little or big, can escape attention.

Newspaper advertising is most sure; it hits the heart of the home, and stays there. You may placard a billboard with attractive posters and arouse in every passerby a strong interest in your goods, but when the passer is gone your goods are forgotten in his meditative, or turbulent thoughts, of something else. But with the newspaper it is different. The evening at home is long and the reader has time and to spare for the perusal of the daily news. The spare time he puts on your advertisement. If there is anything in it to attract him down goes your name on the list of things he has for the morrow. Idle hands and brains are



Charles Weelans, President of the American Ceramic Society

ripe for action, and it is when a man has spare time that your announcements get in their work.

The window display is probably the second greatest form of retail advertising. Advertising in the daily papers *tells* the public what you have to sell and where they can get it—at some future time; advertising in your display window *shows* the public what you have to sell and where they can get it—at once. Put quality merchandise in your windows and if the public pause before your store they will see what you carry, and if they turn and pass on they will at least go their way with some knowledge of your goods. Perhaps, some day, they will want to use that knowledge and then they will remember you and the line of goods you carry.

It is a peculiar fact of human nature that more than seventy-five per cent. of the people who start out to buy a certain commodity will not dash into the first store they see and ask to look at the commodity on approval, but will first travel around examining that kind of goods in the shop windows. Then, when they have made sure of what they want and have found out where they will most likely get it, they go into the store with a clear idea of just what to ask for. This may be a variety of human nervousness. Most people possess it, however, and are chary of going into a store and looking at an article with the possibility of having to say, "That is not just what I want, if I can't find it elsewhere I'll come back." Generally they gain out from window displays an idea of what they want and go in and ask for it. It is human nature.

Indirect advertising is made up of many little things; their gross total, however, is most important. Just as a human being may become popular through certain personal and individual traits, so may an inanimate store gain a popularity through the possession of noticeable traits which tend to make it different from the other stores of that town. An alert advertising manager is always on the lookout for some plan to increase the individuality of his store. It may be through the appropriation of a certain colored wrapping paper

and cord to be used rigidly in all bundles going out of that particular store; or it may be through the coining of some catch phrase, as: "Meet me at the Fountain," which was coined and used so effectively by a prominent New York department store, or it may be by the method of closing down an hour earlier than the other stores. But always it is some peculiarity that surrounds that particular store with a personality which makes it intimate with the public.

(To be continued.)

The American Ceramic Society Meeting

The thirteenth annual meeting of the American Ceramic Society was held at the Windsor Hotel, Trenton, N. J., February 14-16. Ninety-seven men were in attendance. For the first time in the history of the society, it met without the National Brick Manufacturers' Association. This was merely as a matter of convenience and the two associations will undoubtedly meet together, at least, every other year. The next meeting will be held in Chicago in January, 1912.

At the first day's meeting the election of the following officers was announced: President, Charles Weelans, Trenton, N. J.; vice-president, Lawrence E. Barringer, Schenectady, N. Y.; secretary, Edward Orton, Jr., Columbus, O.; treasurer, Ellis Lovejoy, Columbus, O.; member of council, J. Parker B. Fiske, New York City, and member of board of trustees, Ernest Mayer, New Brighton, Pa.

The potters of Trenton were deeply interested in the sessions of the society, many of them taking an active part in the various discussions. It was with this purpose in mind that the meeting was held in a manufacturing centre. Over fifty papers of special interest were read, among the more interesting to the trade being "The Scope of Ceramic Work in Secondary Schools and Trade Schools," by R. G. Cowan, Cleveland, O.; "The Report of the Committee on the Classification of White Wares," by Charles Weelans; "The Calculation of Ceramic Mixtures," by Homer F. Staley, Columbus, O.; "The Influence of Body Upon Glaze in Whitewares," by Charles F. Binns, Alfred, N. Y.

During the past year over forty new members were received making the total membership over four hundred. A revision of the membership rules, provides for four classes of members, honorary, active, associate and contributing, the latter being comprised of persons or companys who, being interested in the society, are glad to make financial contributions during the year. The new rules prescribe a way of promoting associate members to active members. The limits of dues were raised in each class, but no change in amount has as yet been made.

The meeting adjourned Thursday afternoon. The remainder of the day was spent in visiting points of interest about the city. In the evening, the annual dinner was held at Hildebrecht's.

No one has placed a limit on your possibilities.

PENCILINGS OF POTTERIES

A CAREFUL examination of domestic pottery conditions indicates that 1911 will be an excellent year for this branch of ceramics. The upholding of the tariff has had a whole lot to do with the domestic end of the trade, and added to this cause is that of the manufacturers manufacturing a better grade of goods. Jobbing houses of the United States are buying more liberally of domestic dinner ware than ever before.

Baltimore, Md.—The plant of the Edwin Bennett Pottery Company has been rebuilt and equipped with new machinery. A new dinner and toilet shape has been placed on the market.

Carey, O.—The Carey porcelain plant, which is under the management of W. H. Bish, of Findlay, will begin operations within the next few days with 50 men at work. The company was organized here with Carey capital.

East Liverpool, O.—Firebugs are believed to have fired the packing plant of the Potters' Co-operative Co., February 16, causing a loss estimated at \$5,000 on the plant and \$1,700 in finished ware.

The Harker Pottery Company has completed repairing the plant recently purchased from the National China Company.

The Western Standing Committee has settled upon prices for various articles made in their section.

Grafton, W. Va.—A new plant is to be started here known as the Grafton Pottery Company, of which W. H. Watron and J. H. Irving are at the head. The company has purchased the former plant of the Empress Glass Company and will start operations at an early date.

Murray, Utah.—As a direct result of the recent advertising campaign carried on by the Murray Commercial Club, it is probable that a pottery establishment may be erected in this city. An eastern company has expressed a desire to find a location for that purpose.

Mannington, W. Va.—As the result of heavy floods early in February, the Homewood Pottery Company suffered a loss of \$30,000. Ten large kilns, filled with expensive ware, were damaged and between 150 and 200 men thrown out of employment.

Roseville, O.—The Wabash Pottery Co., which manufactures flower pots, fern dishes and pottery novelties, has been handicapped by lack of room, being able to use but one kiln. The firm will consequently

move to Lancaster, where at least two kilns will be constructed.

Shreveport, La.—The Marshall Pottery, which was recently destroyed by a fire of unknown origin, will be rebuilt.

Salineville, Ohio.—The contract has been let for the construction of a new decorating shop at the plant of the National China Company, which will cost about \$5,000. The addition will be built of brick and is expected to be completed within less than two months. The headquarters of the company have been formally transferred from East Liverpool, O., to this city.

Sebring, O.—A new pottery will be built by Fred Sebring, and will be located immediately south of the Oliver China plant. It will be a nine-kiln plant, and will manufacture porcelain and semi-porcelain ware. The plant will be 600 feet long by 300 feet wide. The walls will be of brick. Work will begin very soon and it is expected to have the plant completed and running early in the fall of 1911. This pottery will mean 250 more potters for Sebring, which will require at least one hundred new homes.

Trenton, N. J.—Details are about completed for the opening of a branch office of the Maddock Pottery Company, in San Francisco. Recently the firm sold more than \$12,000 worth of table ware for equipping the new Washington Hotel in Seattle, Wash., and \$10,000 for the Fuller Hotel in Detroit, Mich. Since furnishing the china for all the battleships in the navy the Maddock company has enjoyed an immense increase in its western trade and within the last week this pottery shipped two carloads of decorated and plain white ware to Seattle and two similar cars to Salt Lake City. These four carloads of Trenton china went to jobbers in the cities named, and were not a part of any definite contract with either of the above mentioned hotels.

Parkersburg, W. Va.—Plans are being made for the construction of a new art pottery in this city. Practical pottery men from East Liverpool are said to be back of the project.

Wheeling, W. Va.—It will not be very long until the Warwick China Company will be showing a very clever line of vitreous china dinner ware, and in a new dinner ware shape. This will be a plain effect and it is believed the new line will be ready for the trade by June. Chemists are now at work on the new china body.

CUT GLASS FOR DECORATIVE PURPOSES

A Description of Some of the Uses Being Made of This New Medium

NEW cut glass centerpieces for table decoration show a variation from a deep cutting covering the entire surface of the article to a style of cutting nearer the surface leaving more plain surfaces and bringing out flowers, leaves and vines in greater detail.

It is the shape and mounting of the new pieces, however, rather than the cuttings, which are their greatest attractions. There are two leading styles of centerpieces, the flat and those with a branching effect. The most popular of the latter are seldom more than twelve inches in height and have slender vinelike, silver or gold support. Several horn or cup shaped projections, each designed to hold flowers, radiate from the support at different angles. In some designs there is a larger center bowl from which branch out smaller receptacles shaped like elongated tulips, orchids or wide open water lilies, often with cut glass leaves to match. Filled with flowers the effect of this holder is delightful indeed.

One design shows four receptacles shaped like long calla lilies with long stems, the ends of the stems rooted in a cut glass plaque. Various sizes may be had in these designs, some spreading out horizontally eighteen or twenty inches. A variety made of tinted glass is included, but the pure white cut glass designs are the most attractive and beautiful.

Among the latest models are large flat round or oval dishes about six inches in depth, with or without tulip shaped projections slanting outward from the rims and having a gold or silver wire lattice cover designed particularly to use for short stem fine flowers. This cover removed, the dish can be filled solidly with larger flowers, the projections of course being filled to match.

Other very beautiful cut glass pieces for the center of the table are shaped like tall French baskets with a bowed handle. More costly than any of those described are oblong and round cut glass center pieces

which rest in skeleton gold holders raised on standards one or two inches from the table, the top of the holder reaching about to the middle of the dish or a trifle higher. Many of these dishes are also fitted with a lattice wire top to use for short stem flowers, and are made in a variety of shapes.

One of the oddest and most popular of the cut glass table flower holders is a comparatively small flat bowl resting on a very large plaque which projects several inches around the bottom of the bowl, the glass cut in a leaf design. The bowl has a silver wire removable top. Another form of cut glass for table decorations is the candelabrum topped with antique silver; the branches and all of the shank being of elaborately cut glass.

In line with the candelabra, although not designed for the dinner table, are wonderful lamps of cut glass illumined by electricity. The dome, which conceals the electric bulb, the body and supports every part of the lamp in short, is of heavily cut pure white glass which scintillates charmingly even when not lighted up.

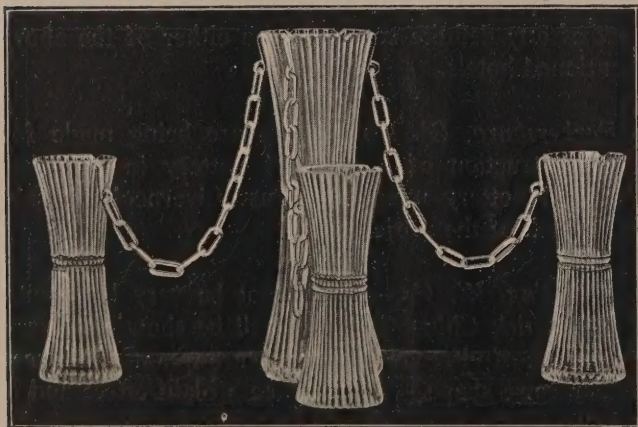
Cut glass and its accessories is also becoming decidedly popular for bedrooms. There is something very pleasing in the appearance of a room that has a white or cream striped paper, gay chintz colors of a flowery pattern, and a washstand on which is placed a piece of plate glass, with mats of Irish lace, on which stand glass basin, ewers, jugs and other articles.

For powder pots, large and small have glass ones with lids, and for a jewel receptacle, can one imagine anything daintier than a glass dish which has a lid and is supplied with a rose-colored cushion on which to lay any brooches in use, chains, pendants and the like? Glass candlesticks are nice with rose-colored candles and shades, the latter covered with lace.

Quite the newest idea is to paint a piece of glass for washstand or toilet on the under side with blue, pink, silver or oxidized paint—what you will. The color shows through very prettily.

A small coterie of women in society, following the example of a fashionable painter, are having black glass doors to wardrobes and the like; but the black glass is transparent, such as is used for spectacles. The highest polish is always kept on the black glass. Even black looking glasses are the vogue. The effect of black over quicksilver is very curious. Certain it is that colored dresses, jewels and ornaments in the room are reflected in a surprising way.

Some of us are so afraid that what we have will get away from us that we wrap our one talent up in a napkin and keep it. And we have that always—but we never add to it.



A glass table decoration.



Jardinière in Marguerite cutting, jug in Glenlyon and six-sided fern in Floral.—Michigan Cut Glass Co.

GLIMPSES OF GLASS HOUSES

Being a Page of Short Notes of Business Affairs at the Different Factories

FORRESTVILLE, N. Y.—The Commercial Improvement Association is endeavoring to interest a cut glass concern in a factory site in this city.

Indiana, Pa.—At a recent meeting of the stockholders of the Dugan Glass Company, the following directors were elected: Hon. J. P. Elkin, H. E. Clark, J. K. Clark, F. E. Dugan, A. S. Cunningham, C. R. Smith, Wallace Thomas and D. Taylor.

Moundsville, W. Va.—When the steamer "Queen City" left Pittsburg on her annual Mardi Gras trip to New Orleans, there was included in her hold a shipment of six hundred barrels of glass from the Fostoria Glass Company, together with other shipments from glass and crockery concerns in the Ohio Valley. The goods were for various southern markets.

Pittsburg, Pa.—The annual meeting of the National Association of Manufacturers of Pressed and Blown Glassware, was held March 14. After April 1, the association will combine its headquarters with those of the American Association of Flint and Line Glass Manufacturers.

Rochester, Pa.—It has been said that the Beaver Valley Glass Company has spent between \$20,000 and \$25,000 in improvements and in increasing its capacity, with the result that it is now in a position to do almost double its former business.

Glassport, Pa.—The opening of the new factory of the United States Glass Co. at Glassport on February 18, was attended by a large number of people, to many of whom the process of manufacturing glassware was

explained for the first time. Visitors were much interested in a glass chain which had been made by Andrew Granger at Glassport and which is made up of 1,340 links. The general office force came from Pittsburg in special cars. The new factory is under the management of S. A. Bryce, assisted by Christopher Denning.

Maundsville, W. Va.—The Fostoria Glass Company has just taken possession of its new building, one of the most up-to-date of its kind in the state.

St. Louis, Mo.—The new cut glass firm, Bergen & Company, is now located at 4716-18 Delmar Avenue, ready for orders.

Bulgarian Glassware

The relatively high protective duties which now assist the Bulgarian glassware factories have already enabled them during 1910 to secure a very large proportion of the trade hitherto done by foreign countries in pressed glass and current domestic lines. However, finer goods, such as engraved, enameled and other fancy articles are still obtained from Hungary. In common lamp chimneys German glass works are quite beyond competition owing to low prices quoted.

An Excellent Glass Cleaner

An excellent and inexpensive glass cleaner can be found in the following: Procure some ground pumice stone from a hardware store and proceed by wetting the article all over. Then with the finger tips already wet and dipped into the pumice, rub over lightly, taking care to keep moist all the while. Then rinse out. The splendid result will be surprising.

POTTERY AND GLASS

WITH WHICH IS COMBINED

GLASS AND POTTERY WORLD

GLASS AND POTTERY WORLD, Founded 1893.
 CHINA, GLASS AND POTTERY REVIEW, Founded 1897.
 Amalgamated, April, 1905.
 POTTERY AND GLASS, Founded 1908.
 Amalgamated, April, 1909.
 REG. U. S. PATENT OFFICE.

PUBLISHED ON THE FIFTEENTH OF EACH MONTH BY
 HUOTT PUBLISHING COMPANY
 395 FOURTH AVE., COR. 28TH ST., NEW YORK.

THOMAS A. CAWTHRA, - - - - - *President and Treasurer*
 EDMOND J. HUOTT, - - - - - *Vice-President*
 FRANK F. LYONS, - - - - - *Secretary*

DEVOTED TO THE INTERESTS OF THE POTTERY, GLASS, LAMP, ART METAL
 AND ALLIED INDUSTRIES.

T. A. CAWTHRA, - - - - - *Managing Editor*
 PROF. CHARLES F. BINNS, - - - - - *Technical Editor*
 THIS MAGAZINE IS A MEMBER OF THE AMERICAN TRADE PRESS ASSOCIATION.

SUBSCRIPTION RATES: UNITED STATES, \$2.00 PER YEAR. ALL OTHER
 COUNTRIES, INCLUDING CANADA, \$2.50 PER YEAR.

Change of copy and instructions regarding advertisements appearing
 in the magazine must reach this office not later than the 5th of the
 month, as the first forms are sent to press on that date.

Entered at the New York (N. Y.) Post Office as Second Class Matter.

VOL. VI. MARCH, 1911. No. 3.

The Buying Season

FOR the past month or more the city has been filled with buyers representing jobbers, retail merchants, department stores and wholesale dealers, and with salesmen representing the manufacturer, the importer and the manufacturer's agent. Although it is not an easy matter to make an observation covering the entire trade, indications are that buyers and salesmen have met, that honors have been evenly distributed among all concerned and that every one is happy.

The Wilson Container Bill

IF the views of the majority of glass manufacturers may be taken as conclusive, the adoption by Congress of the Wilson container bill, will be accompanied by effects decidedly detrimental to the industry. Since these deductions were made by men who have had extensive experience in the manufacture of glass, we are constrained to accept them in preference to those advanced by men whose conception, comparatively, cannot be other than theoretical.

The New York Ceramic Society

THE work in the interests of ceramic art being furthered by the New York Society of Ceramic Arts, should receive at least the moral support of everyone connected with this field of activity. The society is preëminently an exhibition society, which has for its object the bringing together of the best work of ceramic art in America. Whether the work be by an individual, a school or a manufacturer, it will receive the recognition of the society, provided it possesses the requirements of art and quality. No

manufacturer should fail to take advantage of the opportunity for exhibition, offered by the society each year. Especially is this true of the maker of architectural faience, in whose product the society is taking such a particular interest.

Shoppers in London

H. GORDON SELFRIDGE, proprietor of the London department store bearing his name, in speaking of the difference between the public in London and that in New York recently, said:

"Business in London is delightful. The London public seems to like our way of doing business, flocks to us, and is courteous and amiable. It seems to be much in love with my staff. I selected the latter—it numbers about 2,000—from 10,000 applicants. Each member of it is loyal and in love with the business, and that inspires an enthusiasm which is absolutely essential to a successful enterprise.

"Experience has convinced me that human nature in London is pretty much the same as it is in Chicago or New York. We are all Anglo-Saxons, and have pretty much the same characteristics. In London, the only difference arises from local conditions of life. They don't work so hard naturally as people do over here. There is one thing about the English public that is striking. It is more courteous than an American public, and it finds it much easier than the latter to say, 'Thank you,' and 'I am sorry.'"

A National Pottery Exhibit

A NATIONAL exhibit of American pottery—in all its branches, from stone ware to china—is being planned to be made at Chicago next February during the National Clay Products Exposition. This is being arranged for the boosting of all kinds of clay products as made in the United States. Wheeling, W. Va., is to be called upon to make an exhibit of sanitary ware, as will Trenton. From the latter city the tile manufacturers will be asked to make a display, especially the Trent Tile Company, for considerable interest is being shown by Ceramists in the new crystal glaze time. Headquarters of the clay products show have just been opened at No. 45 Plymouth Court, Chicago, which are in charge of Albert T. Leach. The United States Potters' Association is to be asked to make a working exhibit of pottery as an organization, and the individual manufacturers will make large displays of their product.

The Boston Bowl Shop

AN important experiment in social work has been inaugurated in Boston by the Library Club House, a social settlement. This branch of the work is known as the Paul Revere Pottery, appropriately named as it is situated in the shadow of the tower of the Old North Church. There are some sixty members in attendance at the classes, devoting an hour during the week, while there are twelve regular workers who carry on the entire process of manufacture. Bowls are the largest product, especial care

being taken to produce good shapes and pleasing designs. All this part of the work is in charge of a competent designer and all Paul Revere Pottery shapes are original or copied from designs that are well worth duplication. Bread and milk bowls with the child's name upon them have proven popular, while many other products, such as tiles, plates, pitchers and cups and saucers, have travelled from Massachusetts to California. The glaze is dull and soft in color and texture, and the designs are outlined in black and filled in with flat tones harmonizing with the background of the piece. A collection from the Boston Bowl Shop is shown in the frontispiece.

Seattle Holds Its First Pottery Show

UNDER the auspices of the Seattle Fine Arts Association, the first exhibition of art pottery ever held in that city, took place during February.

About three hundred pieces of the most beautiful and costly works ever gathered together in the Pacific Northwest were shown, some valued at thousands of dollars. In other instances, much historic and even romantic interest attached to the exhibits, such as in the case of the cup and saucer from which Marquis Lafayette drank on the occasion of his historic visit to America following the Revolution.

In contrast to these pieces, a tea jar of Japanese porcelain of most beautiful color, more than 400 years old, was shown by a prominent local Japanese merchant. Rare specimens of ancient Aztec pottery recovered by archaeologists in Mexico included in the Indian exhibit. The finest works of art pottery from Germany, France, Holland and many other foreign countries were on the list, while American wares were well represented.

Chinese porcelain of ancient and historic patterns, with legends attached to them that could be traced back nearly 2,000 years, were shown in the case assigned to wares from the Flowery Kingdom. One of the unusual exhibits was an original reproduction from the first making of porcelain for the White House at Washington, during the first administration of President George Washington.

Even staid old Boston was represented in a bean pot of classical design and conventional shape. William H. Kellogg delivered short informal talks on the ceramic art during the continuance of the exhibit.

The Hoe Collection Sold

STONEWARE, ivories, medals and similar articles brought \$5,627 at the opening of the Hoe sale at the American Art Galleries February 25, and the prints in the evening brought \$6,335, a grand total for the day of \$464,105.

Brown stoneware jugs fetched some of the high prices of the afternoon. Creighton Brothers paid \$1,075 for one of these with a mottled surface, mounted in silver gilt; \$825 for another mounted in silver with a thumb piece, and \$1,925 for one mounted in

repousse silver, also with mermaid thumb piece. A private collector, buying under the name of Supent, paid \$1125 for an elaborate presentation bowl, said to have been the gift of Charles I to the Duke of Buckingham. This was of beechwood, with massive silver mountings and silver inscriptions.

The Pennsylvania Museum was a purchaser, paying \$110 for an Umbino majolica dish.

The Brooklyn Museum made a number of purchases, including an Umbino dish of the 16th century, for \$160; a facenza Tazza, flat, circular, mounted on a tall foot with a religious design in colors, for \$100; a Rhodian plate for \$130; an Umbino majolica plate for \$120, and a dish of the same majolica for \$95.

"Sheere Mill Pond," a fine impression, first state, Seymour Haden etching, went to the Keppels for \$425 in the evening sale. "Breaking Up of the Agamemnon," first state, signed artist's proof, the catalogue comment giving it as Seymour Haden's finest plate, went to H. Jones for \$300. "La Bergerie," said to be Charles Jacque's masterpiece, went to A. Haviland for \$170, and Millet's "A Woman Feeding Her Child," inscribed by the artist, was sold to the Keppels for \$310.

The sale continued until March 3.

"Fresh Paint"

DURING a recent rainstorm the seating capacity of a suburban ferry system was seriously inconvenienced by the inbeating downpour. Considerate officials, in the interest of their patrons, carefully roped off the dampened section and displayed in prominent letters this caption: "Seats wet." As the home-going throngs hurried onto the already overcrowded boat, a bystander observed that nine out of every ten paused in passing and, with deep solicitude, examined the placarded section. In the same way, a freshly painted doorway or store front so designated will bring within an hour a dozen critical index-finger prints. "He who runs may read," 'tis written, and as the passer-by notes the announcement which has been posted for his information, he does not for a moment doubt that the seats are wet or that the paint is fresh. His chief concern is to learn *how* wet are the seats and *how* fresh is the paint.

And therein lies a suggestion for the advertiser. Catch the eye of the passer-by, rope off his thoughts from surrounding objects, and then make the desired imprint while the attention is fresh. The object advertised should so be presented that the prospective buyer may readily learn the necessary *how* or at once secure all desirable information regarding it. If properly done, this will convince that the object is the best that can be secured for the cost and that it will best serve the purposes for which it is to be used. If the object is so attractively displayed and so well presented that a desire for ownership is created, the sale is half-made.

cut or caption the section of individual interest, china, cut glass, marbles, bronzes, or whatever it be, and thereafter readily determine the quality and price.

The first day of the sale demonstrated that "New York had found just what it had expected—stocks that were fresh, varied and desirable, economies that were worth while," and most of all, that the advertising policy of the firm would not permit of over-statement. Each day brings forth new features and the fact that the public continues its patronage, selecting largely from the higher class of goods establishes conclusively the success of the undertaking and offers many valuable suggestions for department store advertising.

In addition to the demonstration of the value and possibility of advertising special department sales, the retailer would do well to observe the opportunity offered by specialization to quickly dispose of large stock; the value of offering special bargains as a leader to acquaint the shopping public with the character of the store; the educational value to the pottery and glass industry; and the establishment in the opinion of the people of the primacy of the business being advertised.

The Gimbel store was first opened to the New York public September 29, 1910, and in the short period of time elapsing between then and now, has won the confidence of the public and the reputation of doing things thoroughly and well. The clever arrangement of the various departments, the many conveniences for the comfort of patrons and the modern policies and practical methods used in every branch of the business, have done much toward placing it among the foremost of its kind in the city.

The house furnishing department is located on the fifth floor, china, glass and lamps occupying the eastern and larger half. Around the sides of the department goods are displayed in shelved cabinets arranged in sections. Enclosed by these, as well as in the open, are neat oval or square tables, covered with white or green or with mirror tops, depending upon the nature of the ware being displayed. A similar use is made of the space surrounding the supporting columns. Everything is placed on an elevation most suitable for proper examination. The aisles are wide and easily



A Gimbel Poster carried out in four colors and black and white

accessible. As articles are sold, the stock is replenished by samples taken from cabinets beneath the table and hidden by sliding panels.

Here one may purchase American porcelain, decorated glassware, Limoges decorated china, Venetian

The March Sale of China and Glass

Starts Tomorrow—Two Days Ahead of Time—Presenting the Finest Assemblage of These Interesting Wares That New York Has Ever Seen Under-Price—Mostly at HALF, or Less Than Half Their Real Values.

This is a strong statement; but Gimbel advertising never permits over-statement. If we could show New York housekeepers, in detail, how these wares were gathered—how manufacturers and importers made us extraordinary concessions when we were buying our great original stocks—how they have since added wonderful under-price lots—if we could show you how new and beautiful and desirable the china and glass pieces are, and how bewildering the variety, and then impress you with the fact that TONS OF THE WARES ARE MARKED AT HALF PRICE OR LESS

The Sidewalks Would Be Packed on Three Sides of Our Building Before the Store Opened Tomorrow Morning.

Think of a ROYAL MEISSEN Dinner Set, of 101 pieces (the Dinner Plates alone selling regularly for \$10.50 doz.), being obtainable for only \$55.

Think of HAVILAND & CO. Dinnerware in OPEN STOCK—to let you pick exactly the pieces you want, with everything complete to make up whatever set is desired, and PRICES HALF OR LESS than half regular values.

Think of Five Thousand Hand-Painted PLATES, regularly worth 50c to \$1.00; to select from at 25c each.

Think of a COMPLETE Dinner Set (100 pieces) of American porcelain, in attractive patterns, for \$4.75.

These Sets at \$4.75 For Sale in Subway Store, Lower Floor.

Then here are extraordinary collections of Cut Glass, Art Glass, Limoges, Austrian and English China, all showing reductions far out of the ordinary.

But we'll let the details speak for themselves. They tell a story that every well-informed housekeeper can understand.

We think we have provided sufficient of these wanted wares to last through the entire month of March, and if you cannot come tomorrow, come any day you desire and depend on finding the best values you have ever seen, in wares of the highest character.

But the SALE WILL BE AT ITS BEST TOMORROW, of course. Here are as many of the items as we can print today

A section from another Gimbel newspaper advertisement.

art glass, rich cut glass, royal Doulton open stock dinnerware, engraved table services, hand painted plates and a hundred kindred lines.

In the subway store is a second china and glass department, smaller and more compact than the other, but separate and complete in itself. This is the home of kitchen and toilet ware, of cooking ware and the lower grades of cut glass and decorated china.

The staff of the Gimbel china department consists of J. H. Ling, buyer; Lee Schoenthal, associate buyer; and C. H. Baxter, assistant buyer.

Michigan Cut Glass Company at the Grand

THE Michigan Cut Glass Company made its first appearance in the East during the recent exhibit at the New Grand Hotel in New York. The exhibit was in charge of E. J. Bush, secretary of the firm and R. B. Reinick, salesman for this district. The Michigan lines rank among the highest accomplishments of the cut glass art. No figured blanks are used in preparing the product. The *Glenlyon* pattern is a chair bottom and full blown thistle design cutting and is carried throughout the entire line. The floral is in dull and the symmetrical in bright cutting. The *Marguerite* is a combination daisy, thistle and star cutting. Another cutting is in floral design only. A catalogue showing a full line of the company's goods has been issued.

Following is the firm's selling force, together with their territories: R. B. Reineck, South, Southwest, New York and New England; Nicholas Schoentgen, Chicago and vicinity, the address of the Chicago office has not been announced; R. B. Dunn Co., Cleveland and vicinity, with salesrooms in the Columbia Building; R. H. Milnes, Los Angeles, Cal., with an office at 220 Broadway; R. B. Abbott, Mich., and W. E. Hobley the Middle West. E. J. Bush, secretary and general manager of the company, is located at the factory salesroom in Lansing, Mich.

Recent Incorporations

THE Corona Cut Glass Company, Toledo, O. Capital stock, \$15,000. Incorporators: Samuel Heinzelman, James J. Condon, May Heinzelman, Lydia N. Condon and Julian H. Tyler. The new company is a reincorporation of the old partnership between Samuel Heinzelman and James J. Condon.

The Bellmark Company, Trenton, N. J., to succeed the Bellmark Pottery. Capital stock, \$150,000. Incorporators: Frederick Gilkyson, B. O. Tilden and H. M. Harriman.

The North Star Cut Glass Company, Minneapolis, Minn. Capital stock, \$10,000.

The Shaw Kiln Company, Chicago, Ill., to manufacture clay products. Capital stock, \$250,000. Incorporators: Frances D. Shaw, Ralph Starratt and Andrew J. Gray, Jr.

The Hamilton Bottle & Glass Company, Arcadia, Ind., to manufacture glass bottles and glassware. Capital stock, \$70,000. Incorporators: John Holland, Henry O'Meara and E. N. Messia.

The Brown Art Glass Company, Indianapolis, Ind., to manufacture art glass. Capital stock, \$10,000. Directors: J. G. Brown, T. H. Gibson and W. A. Gibson.

Among new firms which will handle lines of crockery and glass are B. C. Empfield, Broken Bow, Neb.; B. M. Cole, Iola, Kan.; and P. A. Quimby, of West Stewartstown, N. H.

The Ceramic Improvement Company has been formed at Alliance, Ohio, with a capital stock of \$10,000. The object of the company is given "to manufacture devices used in the ceramic industry." J. F. Kryder is at the head of the new company.

William E. Gray has formed a new \$20,000 company at Utica, N. Y., and will deal extensively in domestic pottery.

The Porcelain Enameling & Manufacturing Company, Detroit, Mich. Capital, \$10,000. Incorporators, Daniel Wavery, Edwin C. Palmer and Thomas Walburn.

OBITUARY

H. E. ASHLEY, of Pittsburg, Pa., died suddenly of abscess of brain, early in February. He was closely identified with and was an active worker in the American Ceramic Society, and was the first active member to be lost by death. Mr. Ashley graduated from the Massachusetts Institute of Technology, then studied with Professor Edward Orton, of Columbus, O., and entered the plant of the Homer Laughlin Company, at Newell, W. Va., as purchasing agent. When the government laboratory for the testing of structural materials was founded at Pittsburg, Mr. Ashley was placed there with Professor Bleinnigen. At the time of his death, he was at the head of the laboratory. His work was specially on the colloidal matter in clay and on the mechanical analysis of clay. He was to have taken an active part in the meeting of the American Ceramic Society in Trenton, February 13-16, the program containing three papers from his pen. Mr. Ashley was well known throughout the country and indeed throughout the world.

William A. Crocker, of Stewart and Crocker, 68 West Broadway, died at his home in Yonkers, N. Y., Monday, February 27, resulting from an operation occurring early in the year. Mr. Crocker was forty-six years old and leaves a wife and four children. The funeral took place from his late residence on the following Thursday.

The deceased's early life was spent in New York and Brooklyn. His first business experience was with Russell & Erwin, hardware dealers; he next went with Theodore Pabst & Co., importers of glassware. Upon their failure, in 1895, he went with Fensterer & Rube, with whom he remained for ten years. Engaging with George Borgfeldt & Co., he remained for one year and then went with the Baccarat Glass Co. In January, 1910, he became associated with Mr. Stewart, at 68 West Broadway, and continued there until the time of his death.

PERSONAL NOTES

F H. HEATH was re-elected president of the English China Manufacturers' Association at the annual meeting in January.

Ernest Johnson, of Johnson Brothers, Hanley, England, sailed for home March 9 after spending several weeks visiting the American trade.

A. J. Bennett, President of the Cambridge Glass Company, visited the New York office at 25 West Broadway during February.

Louis Hinrichs, with L. Straus & Sons, New York, sailed on the Mauretania for Europe, February 22.

Robert Kahle has resigned his position as buyer for the Warwick, Barret & Shipley Company, of Charleston, W. Va., to enter the cut glass department of George Borgefelt & Company, New York.

H. C. Fry, of the H. C. Fry Glass Company, Rochester, Pa., recently spent a week in Bermuda.

Alfred G. Moment, 25 West Broadway, New York, spent the first week of March in Boston.

Edward M. Knowles, vice-president of the Knowles, Taylor & Knowles Company, East Liverpool, Ohio, has been in Florida.

Mr. Dillman, of the United Cut Glass Company, New York City, returned from a successful western trip during February and left shortly after for a trip throughout New England.

A. Abrams, formerly with the French China Company, is traveling in the South for C. B. & J. Warner.

Will S. George was elected president of the East Palestine Pottery Company at the regular meeting held in February.

D. R. Marshall, New York representative for the Tarentum Glass Company, has been showing at the Quincy House, Boston.

Wm. C. Lynch, of the Taylor Smith & Taylor Company, has been at the Grand Hotel, New York, with that firm's lines.

It has been reported that E. H. Sebring will retire from active management of the French China Company plant, to become identified with the Oliver China Company.

Dr. Thomas T. McNish has been elected first vice-president of the United States Glass Company.

James Deens has been at the Grand Hotel, New York, with a sample line from the D. E. McNicol Company.

Daniel McCarron is now representing the Cooley Ball Clay Company in East Liverpool, O., and vicinity. He was formerly factory superintendent for the Warner-Keffer China Company.

J. F. Stirk, Pacific Coast representative for the United States Glass Company, will open an office in Los Angeles, Cal.

The residence of George Brunt, president of the Brunt Porcelain Company, of East Liverpool, O., was damaged by fire early in February to the extent of \$4,000.

Herbert Schulenberg, of Palm Brothers, writes from Pittsburg, that business is picking up considerably.

M. Tanaka, of Morimura Brothers, New York City, is in Japan looking over the import lines.

Hugh Nevin, of Knowles, Taylor & Knowles, spent two weeks at the Grand Hotel, New York, during February, with a full line of samples.

A personal note in the February issue stated that J. Donaldson had been made Pittsburg representative for Joseph Irons of New York. This was an error.

Harry G. Mills, of the Homer Laughlin China Company, East Liverpool, Ohio; George H. Sylvia, of the Pairpont Corporation, New Bedford, Mass.; and A. Hayes, of the Cook Pottery Company, Trenton, N. J., have been at the Earlington on West Twenty-seventh Street, New York.

An Iridescent Crystalline Glaze

Lovers of fine pottery find much to admire in a vase which was produced recently by R. Guy Cowan, of the pottery department of the Technical high school, in Cleveland, O. The vase is on exhibition at the school and has attracted a great deal of attention.

It has an almost perfect iridescent crystalline glaze, an effect not heretofore produced on pottery. Mr. Cowan has been conducting a series of experiments to develop the iridescent glaze, which was produced last year in Boston and has been able to go even a step further and get the crystalline at the same time.

RETAIL TRADE NOTES

THE New Method Art Glass Company, which recently opened a retail store in Pittsburg, is planning to open a chain of possibly fifty similar stores throughout the larger cities of the United States.

Probably the largest lease on warehouse property ever entered into in Chicago was closed recently when Albert Pick & Co., dealers in queensware, entered into a contract with J. A. Spoor and Arthur G. Leonard, trustees, whereby the latter will construct for the Pick concern on the land on the north side of Thirty-fifth Street, between Center Avenue and the river, a five-story and basement building to cost \$350,000. They have taken a lease for twenty-five years at a total rental of \$750,000. The lessees are now located in the five and six-story buildings at 199 to 213 Randolph Street, which they will continue to occupy when the new building is finished, as they will not remove their showrooms from the business district.

A distinctive feature of the new China Shop at 203 East State Street, Trenton, N. J., is that samples are being carried of every line manufactured in the city.

The March china sale at the New York Wana-maker store continues to be popular. As has already been stated by the advertising manager, the goods offered are not discontinued styles and old patterns which no one wishes, but are of the freshest and newest and best of American and European potteries.

The Syndicate Crockery Company has organized as a permanent firm and will continue to do business at its present location on East Fifth Street, Waterloo, Ia., where they have sold stock for the past two months. The great success that the firm has met with since first opening for business in this city decided them to continue as a regular concern. The location is a favorable one for that class of business and the storeroom occupied by them is one that shows off the goods to fine advantage. A large stock of queensware, crockery, china and such goods are carried and the prices are very reasonable. The public have patronized the firm very liberally and the result has been an increased stock and the most complete line in the city.

The William Bar Dry Goods Company, of St. Louis, Mo., has been merged with the May Department Stores Company, of the same city.

A. L. and George V. Joyce, dealers in bar glassware

and supplies at Traverse City, Mich., are opening a store at 2 Pearl Street, which will be in charge of the latter. They are former residents of that city.

China ware direct from the potteries to the amount of thirty thousand pieces was used in what Kroeger Brothers claimed to be one of the greatest undersellings of china ever held in Milwaukee, Wis. In the fore part of January W. B. Gormly, Kroegers china buyer, made a trip to the best American potteries of East Liverpool and Coshocton, O., and bought china ware for this annual event, and Kroeger Bros. call special attention to some wonderfully fine assortments. Mr. Gormly, at some potteries, secured reductions on standard lines that amounted fully to 75 per cent. of the prices which he formerly paid for regular stock and the average range of reductions of this event, said he, would be from 33 1-3 to 50 per cent. less former prices. The sale commenced on February 27 and continued throughout the first weeks of March.

The National Union Stores Company of East St. Louis, Ill., propose to open a crockery and glass department.

As was announced in the November issue of Pottery and Glass, the old firm of W. H. Glenney & Co., in Rochester, N. Y., passed out of existence February 15 after a business career of thirty-five years. The business, however, will be carried on by Dudley, Given-Wamsley & Company at a new store at 11 East Avenue. A full line of all kinds of china and glass will be carried.

It is reported that Ehrich Brothers, Sixth Avenue and Twenty-second Street, New York City, will discontinue their china and glass department.

Grunker Brothers' department store in Des Moines, Iowa, will hereafter be run on a profit sharing plan. Six per cent. will be paid annually on the stock.

Imports at the Port of New York

Week ending.	China.	Earthenware.	Glassware.
January 7.....	\$56,330	\$12,668	\$15,723
January 14.....	59,148	18,152	41,116
January 21.....	55,133	12,525	35,044
January 28.....	52,882	10,655	33,792
February 4.....	35,200	5,409	23,440
February 11.....	64,835	11,993	48,936
February 18.....	54,214	9,317	25,828
February 25.....	63,496	7,555	42,441
Total	\$441,238	\$88,274	\$266,320
Same period 1910.....	424,911	102,494	236,836

PRACTICAL SCIENCE DEPARTMENT

Edited by Prof. Charles F. Binns

Distinctions in the Grading of Whiteware in Commerce (Continued). By Charles Weelans

This article is reprinted from Volume XII of the Proceedings of the American Ceramic Society.

Tests and Specifications

IN many specifications as now written it is demanded that this ware be vitreous and non-absorbent. While the danger of failing to reach a satisfactory point of vitrification may not be difficult to comprehend, the possibility of attaining a non-absorbent product is not so simple. To go beyond a certain point of vitrification in heavy sanitary ware has been proven dangerous—dangerous not only to the manufacturer, but in coming in contact with the extreme changes of temperature when in use.

Some specifications, however, demand that all sanitary ware be subjected to the Red Ink Test to determine its porosity. This test is particularly severe, inasmuch as it requires a highly vitreous structure to successfully pass upon same, which structure invites the much feared condition of cracking when in use. A more moderate test would, therefore, be not only as effective, but result in a more satisfactory product—more satisfactory to the manufacturer inasmuch as the loss would be lessened, and to the user as the liability to fracture when in use, would be much less. The manufacturer, having constantly in view the severe test applied to his ware bends every effort to attain a highly vitreous product, and in doing so inevitably increases the liability to over-firing which frequently brings about the above described dangers. Since durability and sanitary perfectness are not dependent upon that height of vitrification necessary to successfully meet this red ink test, and since the efforts of ceramic manufacturers to obtain this condition inevitably lead to the greater danger of defective product, why employ it? Other clay products, such as vitreous paving bricks, etc., are acceptable after a much less severe test. The best paving bricks are required to be of a vitreous character, but beyond a certain point of vitrification, which is much below that necessary to meet the red ink test successfully, it is considered dangerous to go. To reach a high point in vitrification makes the product too brittle to be durable, hence the water test is given and the product which absorbs not more than a certain small percentage of water is considered satisfactory. The same conditions obtain with pottery, although the different products are used for widely different purposes. The conditions of manufacture that render vitreous bricks too brittle to be durable are in part the identical conditions that bring about this fault in pottery, namely, high vitrification, and in the judgment of the writer it should not only not be required, but should be avoided by making acceptable a lower point of vitrification,

and in order to determine such point, a more moderate test than the red ink test.

A second test is that applied to the glaze, namely, the glaze must resist *Scratching with Steel*. With reference to scratching the glaze with a steel, it might be said that it is highly questionable whether there is any glaze usable in heavy pattern, which could successfully pass this test. It is extremely difficult if not impossible, to secure a glaze for large pottery that cannot be scratched more or less with steel, and the extent to which it may be scratched is dependent upon the pressure used upon the steel when testing and upon the hardness of the steel. Since different pressures give different results, and at present no testing machine for this purpose that is entirely reliable is known, the liability for error is apparent. Its results could, therefore, hardly be other than unsatisfactory and misleading.

Next is the *Metal Pipe Test*. With reference to the use of a metal bar for strength testing it may be said that this test, too, in the writer's judgment, since it cannot be other than unfair, is unsatisfactory and inadequate. In no test yet mentioned is the liability to error greater than in this test. The break of a piece of ware is not only dependent upon the instrument used and the power of the impact, but upon the position or part of the ware upon which the impact is made. A piece of ware might successfully stand a dozen blows if but in one place, while it might be shattered to pieces by one blow if hit in another place. Again, unless some reliable testing machine that could be expected to give an even strength of blow be used, the test mentioned could hardly be depended upon to give anything like reliable data as to the impact resisting ability of any ceramic product.

There are other conditions not mentioned, such as the different modes of construction used in different manufactories in making the same piece of ware, which fact would result in the different pieces of ware having their greatest impact resisting power distributed in different points. This fact would, in cases of pieces of ware being tested at the same point, give varying results, while if all pieces were broken at all points they might be considered equal in strength.

Other like illustrations of the unfairness and inadequacy of this test might be given if necessary.

It is the judgment of the writer that where a test of this kind is required it were better to use the rattler or impact test. The rattler is made by selecting a lot of broken pieces of ware, weighing same carefully and placing them in a testing machine for a given period

of time, after which they are again weighed and the loss noted.

The impact test is carried on by a reliable impact testing machine, namely, by selecting a number of pieces approximately the same length, width and thickness, and noting the number of blows of a given strength required before the pieces can be broken.

These are all simple tests, their principal feature being comparative reliability, and in the judgment of the writer should be employed wherever possible in preference to unfair and unsatisfactory tests mentioned above.

Common Salt and Felspar as Ingredients of Glass

IN his "Glass Industry Calendar," Dr. Tscheuschner recommends the introduction of common salt into the batch as a source of soda. This advice is based on the relative cheapness of the substance, as well as upon the anticipation of a decomposition with Fe_2O_3 , in consequence of which the iron is volatilized in the form of the chloride. The course and nature of such volatilization not having been as yet defined with sufficient clearness, a writer in Bruhn's Fachblatt has described various standard formulas, with the hope of thereby encouraging further tests along this line.

GLASS WITHOUT POTASH OR WOOD ASHES

Experiments of M. Le Gay, assistant director of the St. Gobain (France) factory, and those of other authorities, led to the definition of the following compound;

100 parts	crushed salt
100 "	powdered lime
140 "	sand
50-200 "	cullet

Such a compound would make a very good pale green glass; or with 16 hours fusing, an effective and pure glass would be produced by:

100 parts	common salt
123 "	quartz
92 "	air slaked lime

A further compound was as follows:

100 parts	dried Glauber salt
100 "	" common salt
656 "	" quartz
340 "	air slaked lime

The writer of the article was not personally satisfied with the results of his attempts to replace soda by common salt, and suggests that the product of the St. Gobain sulphate factory might have been used by that company. Attention is likewise called to the extremely high relative proportion of lime, which, in its slaked condition (in which it has absorbed moisture from the air) may be regarded as a hydrate of lime. Under these circumstances, it is possible that during the fusing a transposition of atoms takes place between the hydrate of lime and the common salt. The course would be for the hydrate of lime to bring about

the decomposition of the chloride of sodium; part of the chlorine escaping as chloride of calcium. The oxygen released in this way and through the decomposition of the aqueous vapors would oxidize the escaping sodium into soda = Na_2O , which would form combinations with the silicic acid, and the remaining lime = Ca O

GLASS WITHOUT POTASH OR SODA

According to the process invented by Herr Jos. Jäckel, of Vienna, felspar was used in place of alkalis as a fusing agent; the former, as it is known, containing potash, silicic acid and alumina. In this connection the following analyses are quoted of three varieties of felspar; I. being a pure potash felspar, II. being a potash-soda felspar, and III. being a soda felspar.

COMPOSITION OF FELSPARS.

	I.	II.	III.
Silicic acid	64.50	66.6	64.86
Alumina	19.75	18.5	21.46
Potash	11.50	8.0	1.62
Lime	Trace	1.0	Trace
Oxide of iron	1.75	0.6	Trace
Soda	None	4.0	10.29
	97.50	98.7	98.23

A series of receipts is given for glass compounds with and without felspar; the latter being only given for comparative purposes. They comprise plate glass, ordinary window glass and champagne bottles, besides the following receipts in connection with white hollow ware:

(White hollow-ware.) (1)

Usual Compounds.

Quartz	160.00 lbs.
Potash	110.00 "
Lime	12.50 "
Manganese ..	1.25 oz.

Patented Compounds.

Felspar	183.30 lbs.
Quartz	42.60 "
Lime	12.50 "
Common salt.	4.00 "
Manganese ..	1.25 oz.

(2)

Quartz	160.00 lbs.	Felspar	160.00 lbs.
Potash	96.00 "	Quartz	57.60 "
Lime	11.00 "	Lime	11.00 "
Manganese ..	0.13 oz.	Common salt.	5.00 "
		Manganese ..	0.13 oz.

(3)

Quartz	100.00 lbs.	Felspar	50.00 lbs.
Potash	32.00 "	Quartz	68.00 "
Lime	15.00 "	Lime	15.00 "
Arsenic	0.50 "	Common salt.	6.00 "
Manganese ...	4.00 oz.	Manganese ..	4.00 oz.

The compounds, patented by Her. Jäckel, it is remarked, particularly those for hollow-ware, display such a degree of hardness as to exclude them from practical use. As illustrating, however, the practical employment of felspar, and of alkaline minerals in general, the results shown are considered of interest, especially in the manufacture of bottles. The follow-

(Continued on page 31.)



The new Richmond shape.—J. H. Venon

GATHERED IN GOTHAM

Being an Account of the New Things on the Market, and Where to Get Them

BUSINESS during February showed a considerable increase over that of the previous year. In fact, more goods have been sold than at any time since 1907. Buying continues to be satisfactory. The jobbers made their selections late in February; the wholesalers, early in March, while at present, the retailers are doing the greater part of the buying. A number of city department stores have been holding special sales and this has given an impetus to retail business.

J. H. Vernon, 43-51 West Fourth Street, is showing some entirely new samples in French china from the Martin factory. Among them is the new *Richmond* shape, shown on this page, on which has been applied decorations particularly adapted to Colonial wares. New samples in Kosta Swedish glassware include some very fine etchings and new rock crystal pieces. A dozen different shapes of rock crystal vases in all sizes and decorations, are being shown. Kosta glassware to day is one of the best commercial lines for high-grade etchings and rock crystal lines and there is no better selected glassware imported into the United States. Mr. Venon has had the line for only a year but the goods are to be found in the best shops in the country.

The Pittsburg Lamp, Brass and Glass Company, 66

West Broadway, is showing a number of new ceiling gas and electric showers in one, three, four, five and six-light effects, which are meeting with success. The assortment of shapes, treatments and finishes is a wide one.

A. P. Doctor, 66 West Broadway, is showing, for the Central Glass Works, a new Spanish sherry with cut stem and base. A new vase in three sizes, in simple cutting and a decanter after an import style, are attracting unusual attention. There is also a full line of sixty-three pieces, with a clever Grecian border, a treatment originating in the New York office.

The Chantilly shape, in a simple floral decoration, is one of the new dinner ware patterns being shown by Porcelaines' G. D. A. at 29 Barclay Street. There is a large general line, in conventional designs or floral designs in conventional treatment.

Louis Levien, 33 Murray Street, has added two fine new cut glass patterns, one in a field flower design and another in a symmetrical design of fine cutting.

The Genesee Cut Glass Company was represented at the New Grand Hotel, Broadway and Thirty-first Street, by G. B. Tuthill, from February 13 to 25. Among the many pretty samples shown was the *Aster*,

the design representing the flower of the city of Rochester. A cheese and cracker dish in two sections, with the upper one removable, has been a big seller. For purposes of decoration, the Genesee hanging fern dish is unsurpassed. Arrangements have been made with H. Benedikt, 23 Park Place, to carry the line in this city.

The Virginian decoration, on a full line of china for the table, is the newest pattern being shown by Truax, Inc., at their rooms in the Astor House. The pieces are white with festoons of gold forming medallions, in which the decoration consists of old Colonial gateways and figures. The new treatment is a decided innovation in the decoration of china.

Paul Joseph, 55 Barclay Street, is showing a new Duncan and Miller deep plate etching, with design of grape leaf and vine. The Millersburg Glass Company is displaying a combination comport and punch bowl in Radium ware, the comport forming the base of the bowl.

W. F. Witherall, who had been displaying the lines of the Edwin M. Knowles China Company, at the New Grand Hotel since February 14, left New York on the 25th, opening a week later at Young's Hotel in Boston. The new Westover dinnerware shape in forty decorations is decidedly attractive. The Monticello and Mt. Vernon dinnerware lines are also treated in a full assortment of decorations.

George E. Gaylord, of the Enterprise Cut Glass Company, Elmira, New York, will remain at the Marlborough Hotel until at least March 15. Among floral patterns, the rambler rose is a prominent one, being shown on every article made by the Enterprise Company. A candelabra set which can be converted into a vase and comport combined and a square piece, which can be used as fruit bowl or as jardinière, with silver lining, are among the distinctive pieces being shown.

A guest set in green glass, with decorations in green and gold, and consisting of a pin box, a small water jug, a decanter and glass, is being shown by Julius Palme, 35 Barclay Street. The same set has previously been brought out in china but never before in glass.

Jesse Dean, 25 West Broadway, is featuring the new incrustated pattern with full matt gold base, called the Empress pattern. This has attracted the most favorable comment from the best posted dealers calling at the office and it is felt to be the success of the season. The Dean proposition is attractive to buyers because incrustated gold patterns can be delivered by him in less days than it takes months to import similar patterns.

A representative of J. Hoare & Co., Corning, N. Y., was at the Breslin during the latter half of February, showing a full sample line of that firm's fine cut glass. In stemware, and old English cutting and floral engraving was attractive and a cold tea set in simple engraving, very pleasing. Among unusual samples, a punch bowl with the cutting in water lilies growing in water, was very effective.

W. H. Dunn & Co., 54 Murray Street, is fitting a new room to be used for displaying gas and electric shower fixtures. The walls, carpet, and furnishings will be of red. The lines of the Lancaster Glass Company, the Crooksville China Company, the A. E. Hull Pottery Company and the Zanesville Art Pottery Company have recently been added.

Faulkner & Forbes, 27 Park Place, are showing the new Paris dinnerware shape of the Harker Pottery Company. The decorations are in floral and conventional lines and vary from simple borders to rich all-over treatment. The Harker Company is turning out some first-class monogram hotelware.

L. Reusche & Co., 12 Barclay Street, are handling the Elarco self-centering banding wheel for banding



The new Westover dinnerware shape.—Edward M. Knowles Co.

plates, cups saucers, vases or any article where a perfect circle or band is desired. By placing the article about in the centre of the disk the three centering clasps, which move automatically together will place the article in the exact centre and will hold the same in an immovable position by tightening the set screw underneath the disk. Should the article not have sufficient surface for the centering clasps to hold it in an immovable position the three centering clasps can be raised to a sufficient height to hold even an article, without rim on bottom, in position. Bergeon ornamental stamps of vulcanized rubber for gold or color decoration on china and glass in a large variety of designs, are also carried by the firm.

A PLEA FOR A CERAMIC MUSEUM

(Continued from page 12)

York and Detroit. For old Wedgwood he must consult the public and private collections of Boston, New York, Chicago and Philadelphia. In each of these places will be found rare examples and groups of celebrated wares not to be found elsewhere in America. Each of these collections is strong in certain respects, but none is complete or representative.

There is a rare opportunity for some wealthy and public spirited philanthropist to endow a great museum in this country devoted exclusively to the ceramic art. Such a museum should be established in one of the principal art centres, such as New York or Washington, to be accessible to the largest number of students and to exert the greatest influence in the art education of the people. It is not yet too late to assemble such a collection of pottery and porcelain as has never yet been gathered in one place. But the time is rapidly approaching when this consummation will be impossible. At present the acquisition of the best examples of fictile wares of every variety is only a question of cost. A ceramic museum sufficiently endowed with ample funds for the erection of an adequate building and the purchase of collections would prove a more effective and enduring monument to a generous founder than any form of benefaction which has thus far enlisted the interest of wealthy contributors. The effect of such a museum on the elevation of the art and its refining influence on the public taste would be inestimable.

In the establishment of a complete ceramic museum a tentative classification might be suggested as follows:

I. TECHNICAL—An exhibit of tools and appliances illustrating the processes of pottery making in all its branches from the beginning of the art to the present time. The evolution and development of the potter's wheel. The materials used in the production of different wares. Glazes. The decorative processes, such as slip and sgraffito decoration; transfer printing, underglaze painting, pâte-sur-pâte decoration, decalcomanie, mocha tracery, lustring, etc.

II. HISTORICAL—Illustrated by collections of pottery and porcelain of all times and peoples installed progressively and scientifically.

III. MODERN—Illustrated by representative examples of the best wares of all countries made in recent times, showing the latest achievements in the art.

IV. FORGERIES—A collection of forgeries, counterfeits and imitations of all wares for study and comparison.

V. MARKS—A complete collection of potters' marks, monograms and devices, illustrated by marked pieces, photographs, drawings, impressions, etc.

VI. LIBRARY—A complete collection of books, pamphlets, photographs, prints and printed articles relating to all phases of the art.

COMMON SALT AND FELDSPAR AS INGREDIENTS OF GLASS

(Continued from page 28)

ing receipt is given for use in making champagne bottles:

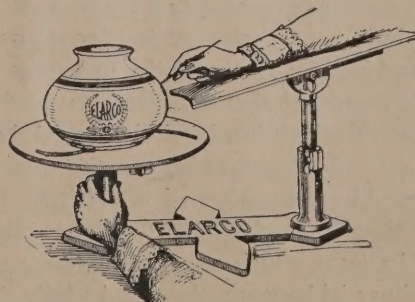
Felspar	80 lbs.
Quartz	40 "
Common salt	6 "
Lime	8 "
Iron slag	50 "

Three notable advantages are claimed for the use of alkaline minerals:

1. Saving in fluxes.
2. Improvement of the chemical and physical properties of the glass (as has been acknowledged by Schott, of Jena), through the introduction of alumina.
3. Through the introduction of alumina, a further economy in the fusing vessels and the kiln.

Moreover, alumina increases the resistance of the glass to changes of temperature; this point being of marked importance in that intended for technical uses. Analyses of Jena glass by Dr. Tscheuschner would seem to indicate that at that factory, the alumina is brought into the glass compound in the form of felspar. The figures of his analyses are as follows:

	I.	II.
Silicic acid	67.3	71.95
Soda	14.0	11.00
Lime	7.0	None
Alumina	2.5	5.00
Zinc oxide	7.0	None
Boric acid	2.0	12.00
Manganese oxide	0.2	0.05
	100.0	100.00



The Elarco Banding Wheel.

The Tabbagh Exhibit

The art of the Orient has about it a subtle fascination that cannot be designated by any one word, possessing a lure from which it is hard to escape once one yields to its elusive charm. Perhaps it is because these manifestations of the love of the beautiful are strange and foreign to the Western bent of mind, or because that beauty is appreciated only by those that seek it, and who steep their minds in the mysticism and exoticism of the East.

Heretofore the art of the farthest East has been most familiar to those of the West, who have appreciated the silks and porcelains of China and Japan, and neglected the art of those countries that lie in Western Asia, where civilization had its birth, and from where Europe, in the middle ages drew those inspirations that are the basis of modern decorative art. How much we owe to the Persians and the Saracens would be hard to estimate, and it is time that a revival of interest among the art loving publics of the West should draw attention to the arts and crafts of these countries at their best. Such is the object of Tabbagh Freres, the well known Parisian dealers in museum pieces, who recently displayed in the rooms of the American Art Association a collection of faience, glass and other decorative art of the hither East.

That glass making was a great industry among the ancients is an established fact, and that their ware was equal if not superior to modern glass is shown by the pieces that have come to light during the course of various excavations in the past few years. Who were the first to discover the craft is a matter of controversy. Pliny giving the credit to the Phoenicians, and the modern school of historians to the ancient Egyptians. Whoever it may have been, the former are known to have manufactured and traded in it to a large extent, many of the pieces that have come down to us being of their manufacture, though showing the influence of both Egyptian and Grecian art.

But more interesting than these examples of the ancient glass makers' craft, was the collection of Persian and Caucasian faience, produced mainly during the seventeenth century. But a short decade ago the most eminent ceramists declared that Persia had never produced faience, claiming that Syria or Rhodes had made those exquisite examples that have found their way into Europe during the past six centuries. It is beneath the soil of Persia that this ware must be sought, as for centuries Persia has been the battleground of the East, and its once flourishing cities have become mere villages or heaps of ruins, and the more gentle arts have been destroyed by the sterner trades of rapine and blood. Some of the finest examples in the collections are of the lustreless ware of Ray or Rhages, most of which has been discovered during the past ten years. Among these is a beaker-shaped vase, with a frieze-like procession of exquisitely decorated figures. Other examples shown are of the better known Rakka ware, much of which shows a patina of a varying silver iridescence, the wonderfully decorated enameled plates of Bakhara and Dagestan, and finally

the faience of Koubatcha, with its ivory-like glazes and its gem-like enamel decorations.

There are also many admirable examples of Persian and Saracenic glass, gleaned from long searches among the tombs and tumuli of the ancient monarchy. The enameled glass of the Saracens, save for the world famous collection of mosque lamps in the Cairo, Museum, is known to us only by some half dozen examples in public and private collections, and this was the first chance that the American ceramists have had to view this ware.



The Fifth Avenue Building, the new quarters of Theodore Haviland & Co.

Theodore Haviland & Co. in New Home

THEODORE HAVILAND & CO., formerly of 25 Murray Street, New York City, are now located in their new quarters in the Fifth Avenue Building, at Fifth Avenue, Broadway and Twenty-third Street, where they are occupying nine connecting rooms on the third floor. Situated on the Twenty-fourth Street side of the building, the rooms are large, well lighted and particularly well adapted for purposes of display, the entire space occupied being nearly 9,000 square feet. The rooms are double and each contains four large windows.

Rooms 316-318 are used for a reception room and office with a small section for displaying samples. They are furnished with mahogany fixtures and furnished with Japanese gold cloth. Rooms 312-314 are finished in leather cloth; 308-310 in green burlap, and 304-306 in light burlap. The latter will be used for displaying hotel wares.

The new location possesses many advantages lacking in the old. Centrally situated in the new uptown district, the rooms are readily accessible from hotel and shopping centers; the accommodations and service in the building are modern and up-to-date, and the possibilities for display will be vastly more in keeping with the high quality of the goods made by Theodore Haviland & Co.

CONTENTS FOR MARCH

DIRECTORY OF PRINCIPAL ORGANIZATIONS ALLIED WITH THE POTTERY AND GLASS TRADE

PAGE

FRONTSPIECE	8
Some collections shown at the exhibit of the New York Society of Ceramic Arts, National Arts Club, February 8-25.	
EARLY AMERICAN GLASS WORKS.....	9
A description of some of the odd pieces made by the first American factories.	
A PLEA FOR A CERAMIC MUSEUM.....	11
The Advantages to be gained by the establishment of a Museum for the exhibition of Ceramic wares only.	
POINTERS ON POTTERY.....	13
Part II—Characteristics of Earthenware and Porcelain—Classification of Whitewares and the various names which have been adopted.	
<i>By Charles Binns.</i>	
NEW YORK SOCIETY OF KERAMIC ARTS.....	14
Some of the interesting collections recently shown at the National Arts Club.	
THE TECHNIQUE OF ADVERTISING.....	15
The first of a series of articles on the technique of retail advertising, dealing with the preparation of copy.	
THE AMERICAN CERAMIC SOCIETY.....	16
PENCILINGS OF POTTERIES.....	17
CUT GLASS FOR DECORATIVE PURPOSES.....	18
A description of some of the uses being made of this new medium.	
GLIMPSES OF GLASS HOUSES.....	19
Being a page of short notes of business affairs at the different factories.	
EDITORIAL	20-21
THE MARCH CHINA SALE.....	22
How a New York department store demonstrated the value and possibilities of advertising special department sales.	
PERSONAL NOTES	25
RETAIL TRADE NOTES.....	26
PRACTICAL SCIENCE DEPARTMENT.....	27
Distinctions in the grading of whiteware in commerce.	
<i>By Charles Weelans.</i>	
GATHERED IN GOTHAM.....	29
Being an account of some of the new things on the market and where to get them.	
THE TABBAGH EXHIBIT.....	32

AMERICAN ASSOCIATION OF FLINT AND LIME GLASS MANUFACTURERS.

President, Daniel C. Ripley, Pittsburg, Pa.
 Vice-President, Marshall W. Gleason, Pittsburg, Pa.
 Vice-President, Arthur J. Bennett, Pittsburg, Pa.
 Treasurer, Thomas Evans, Pittsburg, Pa.

NATIONAL ASSOCIATION OF MANUFACTURERS OF PRESSED AND BLOWN GLASSWARE.

President, E. J. Barry, Toledo, O.
 Vice-President, M. W. Gleason, Brooklyn, N. Y.
 Treasurer, J. D. Wilson, Tarentum, Pa.
 Secretary, John Kunzler, Pittsburg, Pa.

UNITED STATES POTTERS' ASSOCIATION.

President, E. M. Knowles, East Liverpool, O.
 First Vice-President, William Burgess, Trenton, N. J.
 Sect'y and Treas., C. C. Ashbaugh, E. Liverpool, O.

AMERICAN CERAMIC SOCIETY.

President, Charles Weelans, Trenton, N. J.
 Vice-President, Lawrence E. Barringer, Schenectady, N. Y.
 Secretary, Edward Orton, Jr., Columbus, O.
 Treasurer, Ellis Lovejoy, E.M., Columbus, O.

CROCKERY BOARD OF TRADE.

President, Gilbert M. Smith.
 First Vice-President, John J. Miller.
 Second Vice-President, L. S. Hinman.
 Treasurer, Chas. A. Holbrook.
 Secretary, L. S. Owen, 149 Church St., New York.

THE CROCKERY, GLASS AND LAMP CREDIT ASSOCIATION.

Manager, W. T. Tebbutt, East Liverpool, O.

TRADE UNION ORGANIZATION

NATIONAL BROTHERHOOD OF OPERATIVE POTTERS.

President, T. J. Duffy, E. Liverpool, O.
 First Vice-President, F. H. Hutchins, Trenton, N. J.
 Second Vice-President, Samuel E. Burgess, East Liverpool, O.
 Third Vice-President, Thomas J. Humphrey, Trenton, N. J.
 Secretary-Treasurer, Ed. Menge, E. Liverpool, O.

AMERICA FLINT GLASS WORKERS' UNION.

President-Treasurer, Thos. W. Rowe.
 Vice-President, Wm. J. Croke, Toledo, O.
 Secretary, Wm. P. Clarke, Ohio Bldg., Toledo, O.
 Assistant Secretary, D. J. McGrail, Toledo.

FRATERNAL AND INSURANCE ORGANIZATIONS

POTTERY, BRASS AND GLASS SALESMEN'S ASSOCIATION.

President, R. E. L. Wells, New York.
 Vice-President, E. M. Uniack, Jr., New York.
 Secretary, Joseph F. O'Gorman, New York.
 Treasurer, George Hamilton, New York.

WESTERN GLASS AND POTTERY ASSOCIATION.

President, W. W. Lang, Cleveland, O.
 First Vice-President, H. L. Dixon.
 Second Vice-President, W. J. Patterson.
 Secretary, J. G. Kaufman.
 Treasurer, Robert West.

ADVERTISERS' DIRECTORY

	PAGE		PAGE
Bauscher Bros.	34	Maddock & Miller.....	5
Cawthra, T. A. & Co.....	35	Meakin & Ridgway.....	44
Central Glass Works.....	5	Michigan Cut Glass Co.....	5
Cox & Lafferty.....	6, 7	Mitchell Grindstone Works.....	34
Crouch & Fitzgerald.....	40	Nelson, John A.....	37
Drakenfeld, B. F. & Co.....	42	New Method Art Glass Co.....	7
Duncan & Miller Glass Co.....	36	Ohio China Co.....	37
Empire Cut Glass Co.....	36	Oriental Glass Co.....	39
Enterprise Cut Glass Co.....	Second Cover	Paper Maker's Chemical Co.....	41
Eygabroat-Ryon Co., Inc.....	6	Penna. Salt Mfg. Co.....	40
Graham & Zenger.....	Back Cover	Pittsburgh Lamp, Brass & Glass Co.....	40
Hanovia Chemical & Mfg. Co.....	Third Cover	Porcelaines, G. D. A.....	39
Harshaw, Fuller & Goodwin.....	Third Cover	Rawsthorne, R.....	34
Harvey, I. R.....	34	Reusche, L. & Co.....	42
Haviland & Co.....	3	Rohrbeck, J. E.....	37
Haviland, Theo. & Co.....	4	Roessler & Hasslacher Chemical Co.....	42
Hinde & Dauch Paper Co.....	41	Shenango Pottery Co.....	39
Huott Publishing Co.....	35	Stadler Photograph Co.....	41
Indian supplies.....	Third Cover	State College of Ceramics.....	41
Irons, Joseph.....	Front Cover	Stillman Safety Lamp Co.....	37
Irving Cut Glass Co.....	38	Time and Energy Co.....	40
Kupfer, Emil F.....	43	Venon, J. H.....	39
Keramic Studio Pub. Co.....	34	Warshavsky & Cohen.....	36
Kupper, Herman C.....	Second Cover	Weiner, B.....	6
Langhill Commercial Photo Co.....	41	Weller, S. A.....	38
Lynch Co., George C.....	38	Wengers, Ltd.....	Third Cover
McCoy, Nelson, Sanitary & Stoneware Co.....	34	Wiarda, John C., & Co.....	Third Cover
Mason Color & Chemical Co.....	42	Warrin & Son.....	40

Keramic Studio

A MONTHLY MAGAZINE *for the*
CHINA PAINTER *and* POTTER

Is the best advertising
medium for

The Manufacturer }
The Importer } of White China
The Retailer }

KERAMIC STUDIO PUB. CO.
108 PEARL STREET SYRACUSE, N. Y.

Majolica Art Pottery

MANUFACTURED BY

DELPHIN MASSIER, FRANCE

For ornament and utility. Resplendent colors.
Unapproached models. All styles and types.
Great variety.

Sole representatives United States, etc.

BAUSCHER BROS.
NEW YORK

53 Park Place

From April 1st, 1911
52 East 21st Street



Ias. Mitchell
1810

CENTENNIAL

Wilson Mitchell
1910

Mitchell Grindstone Works
605-607-609 N. Front St., Philadelphia

Importer, Mfr., Dealer in M. F. and H. M.
GLASS CUTTERS' STONES
Cragleith, Blue Mitre, etc., Black Diamond Putty, Pumice,
Woods, etc. Send for list No. 3C.

The Nelson McCoy Sanitary and Stoneware Co.

Staple stoneware is our specialty. All kinds of jugs, jars,
churns, milk and dairy vessels. Write us for prices.

**The Nelson McCoy Sanitary
and Stoneware Company**

ROSEVILLE,

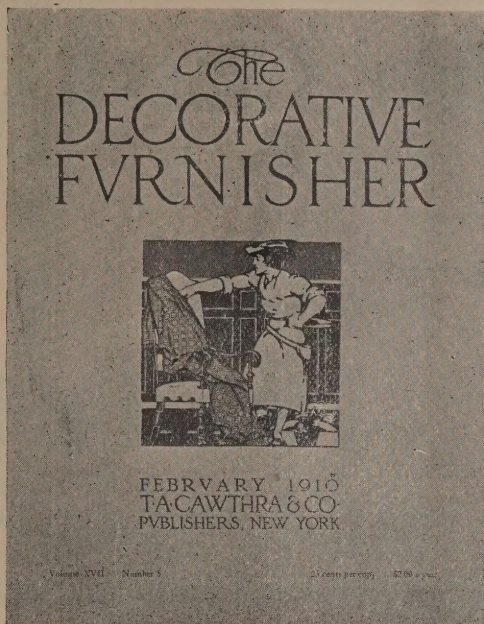
OHIO



Manufacturers of Potters' Dressing Irons, also Jolly Tools, Saggar
Punches, Saggar Dressers, Packing Paddles, Saggar Clay Cutters.
I. R. HARVEY Beaver Falls, Pa



Please Mention POTTERY AND GLASS When Writing Advertisers



IF YOU CARRY ART FURNITURE PIECES WHICH GO WITH FINE CHINA AND GLASS, YOU SHOULD READ THE DECORATIVE FURNISHER

It will keep you informed concerning cabinets, stands, trays, etc., which are used with decorative china, pottery and glass in the home and will acquaint you with the leading makers of such furniture. Subscription price, \$2.00 a year.

T. A. CAWTHRA & CO., Publishers

395 Fourth Avenue :: :: :: :: New York

ARE YOU A SUBSCRIBER?

If you are not, fill in the following blank and mail it to us.

SUBSCRIPTION BLANK.

Huott Publishing Co.,
395 Fourth Avenue,
N. Y. City.

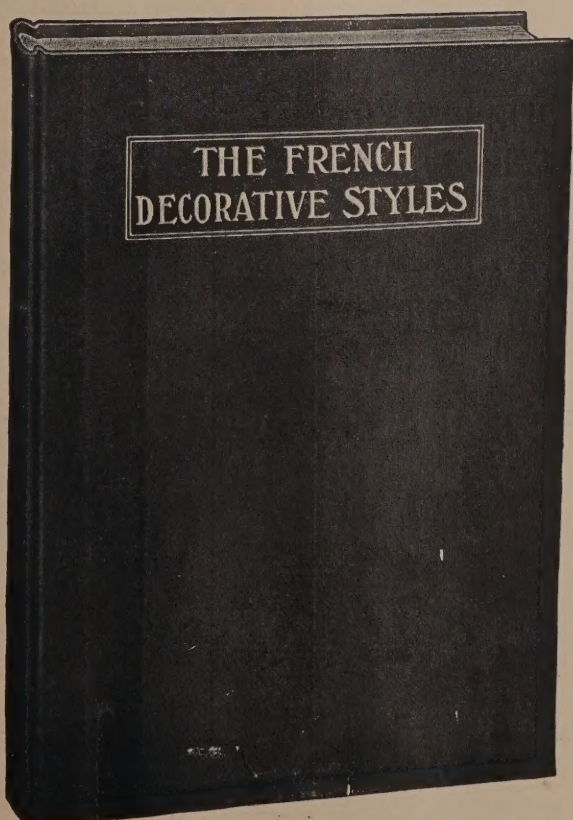
1910.

Enclosed find \$2.00 for one year's subscription to Pottery and Glass, the only Monthly Magazine in its field.

Name _____

Street & Number _____

City & State _____



One Volume 9½ x 12 inches, \$2.00 Postpaid.
Fully Illustrated, Cloth Binding.

THE FRENCH DECORATIVE STYLES

FROM THE EARLIEST TIMES
TO THE PRESENT DAY : :

A Practical Handbook For

DECORATORS, BUYERS, FURNITURE AND
UPHOLSTERY DEALERS AND ALL OTHERS
INTERESTED IN DECORATION AND DECORATIVE GOODS—

No other book so fully explains what every one should know about the French decorative styles that are now so popular in this country. The illustrations are excellent, and the reading matter is bright and interesting.

CONTENTS:

The French Romanesque.	Louis XIV or Quatorze.
The Gothic.	The Regency Style.
The Early French Renaissance.	Louis XV or Quinze, Rococo.
The Middle French Renaissance.	Louis XVI or Seize.
Henri Quatre Style.	The Directoire.
Louis XIII or Treize.	The Empire.
	Nineteenth Century Styles.
	L'Art Nouveau.

Also a Condensed Reference Table of the French Styles.

T. A. CAWTHRA & CO.

PUBLISHERS

395 Fourth Avenue - New York

The Duncan & Miller Glass Co.

WASHINGTON, PA.



Our No. 72 8" Compote, Shallow.

Manufacturers of...

Fine Table Glassware

New Goods are Now to be Seen at Our Salesrooms.

PAUL JOSEPH, 55 Park Place, New York
JOSEPH TOMKINSON, 213 Commercial Bldg., Phila.

GREEN & THOMAS, 33 So. Charles St., Baltimore
L. A. FLETCHER, 157 Federal St., Boston

MARSH & KIDD CO., 617 Mission St., San Francisco

Warshavsky & Cohen

179-181-183 WOOSTER STREET

Manufacturers of Artistic
Hand Hammered Brassware

Are showing a large variety of this class of goods, comprising Jardineres, Umbrella Stands, Pedestals, Vases, Ferns, Flower Baskets, Card Receivers, Trays, Candlesticks, Smoking Articles, Desk Sets, etc.

We are the leaders in producing NEW DESIGNS. We pay special attention to the workmanship and finish of our goods.

Special assortments are offered. Write for them.

See our line before placing your order.



Quality

The distinction between fine cut glass and passably good cut glass is what a manufacturer calls quality. The name EMPIRE CUT GLASS CO. marked on a case of goods guarantees that you are getting

QUALITY

EMPIRE CUT GLASS CO.

FLEMINGTON, N. J.

W. F. UPHAM, Eastern Selling Agent
66 MURRAY STREET, N. Y.



Cut Glass

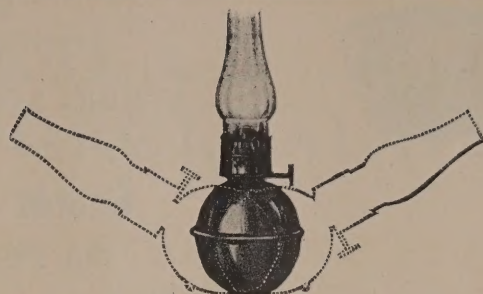
A COMPLETE popular priced line of trade winners that sell.

We want your duplicate orders. That is why our low priced line is finished up to the highest standard. Also the better grades at attractive prices.

John A. Nelson

Cut Glass Mfg.

320 DRIGGS AVENUE
BROOKLYN, N. Y.



"Roly Poly" Night Lamp—If upset, uprights itself

SOMEBODY

is going to do a good business in your town featuring safety lamps, and it might as well be you. The Stillman safety lamp is a ready seller, a good profit-getter, and thoroughly practical and scientific in its construction. It is odorless, burns with a bright flame, cannot explode and goes out if dropped. It is built in a dozen different attractive shapes and made in several metals and finishes.

The Stillman safety device has not been confined to lamps alone; it is successfully employed in several designs and varieties of cooking oil stoves and oil heaters, all of which are absolutely non-explosive and odorless.

Full particulars regarding all styles of Stillman oil lamps and heaters will be sent upon request, together with prices and testimonials from satisfied dealers and fire underwriters who have thoroughly inspected the patent. *Now is your Opportunity.*

STILLMAN SAFETY LAMP CO.
68 MURRAY STREET NEW YORK



Introducing

Albian Onyx Pedestals

Manufactured by

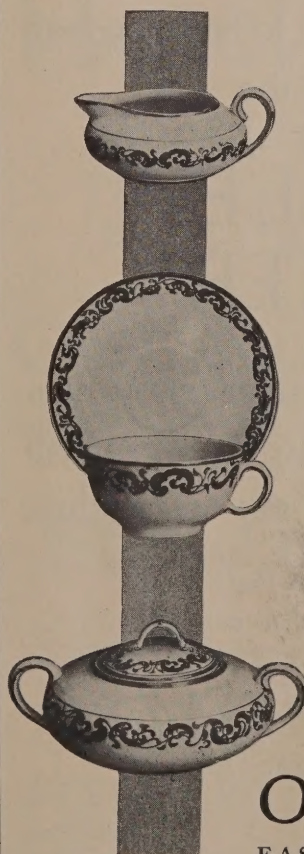
John E. Rohrbeck
24 Downing St.
NEW YORK

*Our Lines of Mirror Plateaus
are Stronger than ever*

Catalogues

Sent on

Request



Oh i O

¶ Our new plain dinner service, light in weight and absolutely white in color.

¶ It is charmingly decorated with a scroll pattern and edged with a single band of gold.

¶ We offer 19 patterns, all new and up-to-date, at prices that will permit of your making a good profit.

The
Ohio China Co.
EAST PALESTINE, OHIO



SOLE PRODUCERS OF
"FIRE BRONZE"
 SPRING LINE READY JANUARY 2nd
 —1911—

George E. Lynch Company

333 Fourth Avenue, New York

Manufacturers of

REPRODUCTIONS OF CLASSIC
 GOLD AND MAHOGANY MIRRORS
 CARVED WOOD ELECTRIC LAMPS
 TORCHERES, SCONCES, ETC.
 ARTISTIC LAMP SHADES

REPOUSSE AND PLAIN HAMMERED
 BRASS AND COPPER NOVELTIES
 JARDINIERES, CANDLESTICKS,
 WOOD BOXES, ETC.
 FIRE BRONZE



CLASSIC MAHOGANY FURNITURE

TEA TABLES, TRAYS, WORK TABLES, ETC.

FACTORY, NEWARK, N. J.



WE want you to have enough
 interest in the

**WELLER
 POTTERY**

to have our salesman show you
 samples. We are sure you will
 be convinced of our leadership.

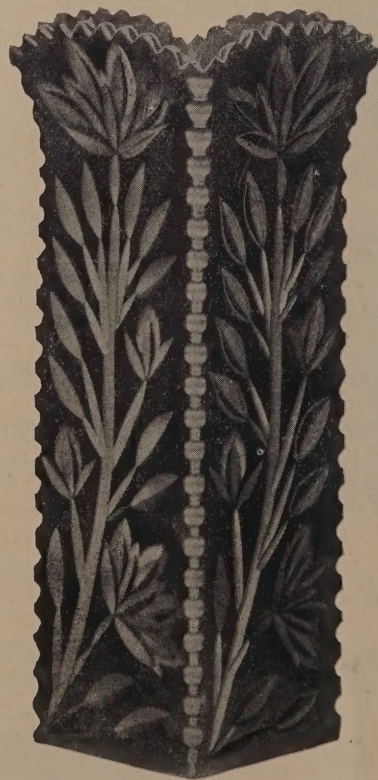
*Everything new that's good
 is to be found in our line*

S. A. WELLER

ZANESVILLE, OHIO

New York display - - - - - 57 Park Place
 Boston display - - - - - 144 Congress Street
 Chicago display 42 Madison St., Room No. 510 Heyworth Bldg.

**EVERY IRVING ITEM
 IS A CUT GLASS SPECIAL**



Square Vase—FLORAL—10, 12, 14 inch

IRVING CUT GLASS CO.
 25 WEST BROADWAY NEW YORK
 Factory and Main Office, HONESDALE, PA.

Please Mention POTTERY AND GLASS When Writing Advertisers

J. H. Venon

43 to 51 West 4th Street
NEW YORK

Sole Agencies for North America

China

MARTIN, - Limoges, France
KORNILOW, - St. Petersburg, Russia
ROYAL GUSTAFSBERG,
Stockholm, Sweden
DRESDNER CHINA, - - Dresden

Glassware

KOSTA CRYSTAL - - Kosta, Sweden

ENTIRELY NEW FRENCH CHINA
OPEN STOCKS and SERVICE PLATES

New line of etchings on Stemware in
Swedish glass at very reasonable prices

Inspection of these lines is invited

G. D. A. PORCELAINES

OLDEST AND BEST
Factory Founded in 1797

MARQUES DE FABRIQUE

ON WHITEWARE

Gda
FRANCE

ON DECORATED



Factory and Main Office
LIMOGES, FRANCE

Porcelaines GDA

New York Office,
29 BARCLAY STREET

Ruby-Gold

Ruby and Gold

ORIGINATORS
OF
IN AMERICA

ORIENTAL GLASS

*Souvenir Assortment
Lettered any place
or Resort*

*Decorated
Ivory
and
Opal*

THE ORIENTAL GLASS CO.
So. 8th & Sarah Sts. PITTSBURG PA.

Hotel China

*No Finer Underglazed
Decorated Ware
Made in America*

Our Roll Edge

THICK and HALF THICK
ARE ALL

Standard Sizes

SHENANGO
POTTERY COMPANY
NEWCASTLE, PENN.



DO NOT FAIL TO
SEE OUR SPLENDID
LINE OF

PORTABLES

Fitted with Art Glass
Shades to Match

The Most Popular
Line on the Market

PITTSBURGH LAMP, BRASS & GLASS CO.
PITTSBURGH - - - PENNSYLVANIA

**Monograms
Crests
etc.**



*We have unequalled facilities for
decorating monograms on china &
glass, stock a very complete line of
French china & Bohemian glass
for special order work—Engraved
gold borders on china & glass.*

Warrin & Son
49 Monster St., N. Y.

PRICES AND SAMPLES FOR THE ASKING

PLATE TRUNK



China and Glassware
TRUNKS and TRAYS

always in stock

CROUCH & FITZGERALD

NEW YORK

177 Broadway

154 Fifth Avenue

723 Sixth Avenue

CATALOGUE ON APPLICATION

Greenland Kryolith

For Opal and Alabaster Glass
and Porcelain Enamel Ware

Penna. Salt Mfg. Co. —SOLE—
IMPORTERS

General Offices: Philadelphia.

NEW YORK PITTSBURG CHICAGO ST. LOUIS

POTTERS MARKS

Turn, turn my wheel.

All things must change

To something new.

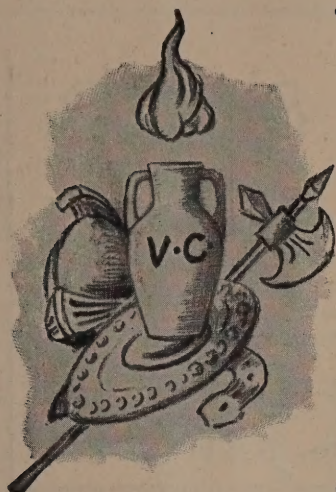
THE Time and Energy Company's new catalogue
of original designs for pottery decoration is the
latest thing out. Write to them for a copy.

THE TIME AND ENERGY COMPANY

Manufacturers and Designers of
ARTISTIC RUBBER DIES

128 South Clark Street

CHICAGO



JOHN KNIGHT, President
C. K. WILLIAMS, Treasurer
C. H. KNIGHT, Secretary

PAPER MAKERS' CHEMICAL CO.

Sole Agents for

V. C. B. and other grades
of English China Clays
FROM MINE TO POTTERY

Easton, Pennsylvania

Finest Dorsetshire and Devon-
shire Ball Clays

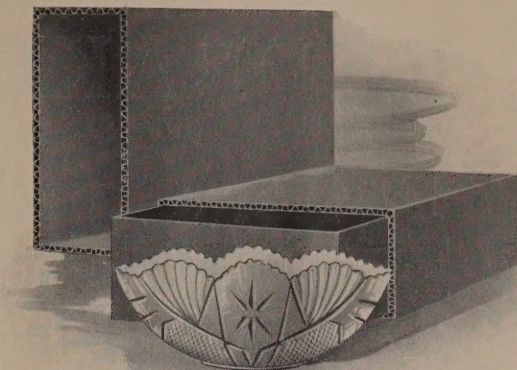
Write for Catalog

STATE COLLEGE OF CERAMICS

Alfred University

Alfred, New York

Charles F. Binns, Director



THE H. & D. CORRUGATED
BOX makes an ideal package for
cut glass and all fragile articles. A perfect
resilient package, therefore no severe con-
cussion can possibly come to the contents.

Your trade will appreciate their goods
packed in this way. A complete absence
of litter in unpacking.

Write for our catalogue "How to
Pack It."

The Hinde & Dauch Paper Co.
SANDUSKY, OHIO

PHOTOGRAPHS STADLER PHOTOGRAPHING COMPANY

INCORPORATED

ART AND

COMMERCIAL WORK

A.H. STADLER, Pres. & Mgr.
HOWARD M. WEBSTER V. Pres.
H.D. WILLIS, Secy. & Treas.

CHICAGO

1322-28 WABASH AVE.
TEL. CALUMET 4390-91

NEW-YORK

67-69 IRVING PLACE-18th ST.
TEL. GRAMERCY 1746

PHOTOGRAPHS WILL SELL YOUR GOODS

For a full decade we have specialized in the
work of sampling by picture. The PHOTO-
GRAPH, unquestionably the truest illustra-
tion, has been the nucleus of our effort. Its
application to the China, Glass, Pottery and
Brass lines has proven most successful. Two
equally well equipped plants. We solicit your
patronage for the one most convenient for you.

LANGILL COMMERCIAL PHOTOGRAPH CO.

236 WEST 41ST STREET, NEW YORK CITY (OPPOSITE MACY'S)

We photograph anything and everything that can be photographed—at your place or our studio—any-
where in or out of Manhattan—we cover the line in all its branches. In and out of doors. Send for
our new revised price list, which makes photography practical for business purposes.
Our half-tones and all descriptions of plates for printing are superior because we make the photographs.
Let us estimate on your next order.

'PHONE, 7384 BRYANT

ESTABLISHED 1886

LANGILL COMMERCIAL PHOTOGRAPH CO.

Please Mention POTTERY AND GLASS When Writing Advertisers

ESTABLISHED 1869

B. F. DRAKENFELD & CO.

FORMERLY J. MARSCHING & CO.

Pottery and Glass Colors**Materials for Decorating China, Glass and Enameled Ware****Oxides and Chemicals**East Liverpool Office, First National Bank Building
C. N. MUESSIG**27 Park Place, NEW YORK****MASON COLOR AND CHEMICAL CO.**

MANUFACTURERS OF

Underglaze and Enamel
Colors for China

TRADE MARK

Earthenware and Glass
Oxides for Enamelers

OFFICE AND WORKS

220-222 Walnut Street

ESTABLISHED 1842

East Liverpool, Ohio, U. S. A.

Ornamental Rubber Stampsfor decorating China, Glass, Enameled Ware, &c.
Thousands of the most attractive designs consisting of floral, conventional, coat of arms, monograms, crests, &c. Write for copy.**"ELARCO" PENCILS**

for marking on China and Glass

\$1.20 per dozen



CUT BETWEEN HOLES AND UNWIND.

SELF CENTERING BANDING WHEELS

EASY TO OPERATE AND PERFECT IN ADJUSTMENT

SILVER—For deposit work—ready for CHINA and GLASS.
Especially made and adapted for American GLASS.

ROMAN GOLD—For STEMWARE

L. REUSCHE & CO.

COLORS AND MATERIALS FOR CHINA AND GLASS

12 Barclay St., New York

OXIDES AND CHEMICALS

FACSIMILE
OF LABEL**Liquid Bright Gold**ENAMEL
(ON GLAZE)**COLORS**

UNDERGLAZE

Liquid Lustre Colors for China and Glass

Oxide of Cobalt, Boracic Acidand other chemicals used in Pottery and
Glass Industries.**The Roessler & Hasslacher Chemical Co.**

H. W. SMITH, Representative, East Liverpool, Ohio

MAIN OFFICE } 100 William St., New York